

MUSICAL AMERICA



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SEMBRICH'S ADIEU TO THE OPERA STAGE

**Remarkable Demonstration at Her
Last Appearance at the
Metropolitan**

**Many Distinguished People Pay Tribute
to Her Notable Career—Speeches and
Gifts the Order of the Day—Reception
at Her Hotel**

As Marcella Sembrich stood in the center of the stage just before the curtain dropped on her last appearance in opera in America, tears in her eyes as she bowed to an audience that packed the Metropolitan Opera House to the doors, showers of flowers from her many friends in the boxes falling about her, and the vast crowd waving handkerchiefs and shouting "Brava! Brava!" she must have realized as she never did before the affectionate regard in which she is held by the opera-loving public.

As the occasion for her operatic farewell, Mme. Sembrich chose to appear in portions of three operas in which she has made conspicuous successes—the first act of "Don Pasquale," the second act of "Il Barbiere di Siviglia," and the fourth act of "Traviata." Frequently, during the course of the evening, did Mme. Sembrich acknowledge the tremendous applause, almost overcome by the manifestation of the esteem in which the public holds her, but not until the close of the evening did she thoroughly realize the depth of feeling occasioned by her farewell appearance.

When Gustav Mahler raised his bâton to begin the march from "Le Nozze di Figaro" the curtain rose, displaying the familiar ballroom scene from that opera. In the center of the stage stood a throne profusely decorated with flowers and backed with towering palms, on one side of which were gathered the men of the company, and on the other the women with whom she had been artistically associated, carrying the flags of all nations.

Signor Gatti-Casazza escorted Mme. Sembrich forward to the ceremony planned in her honor, children strewing roses in her path. As she ascended the throne bowing her acknowledgments, the applause broke out anew. After quiet had again been restored Andreas Dippel, administrative manager of the opera, made an address in which he expressed his personal regret over her retirement from the stage, and the regret of the directors of the Metropolitan Opera Company in a series of resolutions conferring on her the honor of being an honorary member of the opera house forces and extending to the artist an invitation to appear in opera there on future occasions.

When the applause died out, Sembrich, with her pretty foreign accent, said to Dippel:

"The directors of the Metropolitan Opera Company have made one more tie to bind me to this place, which has become so dear to me. I thank you as my colleague and friend, and I thank the gentlemen who have so honored me."

Following this, Seth Low, formerly Mayor of New York, presented to Mme. Sembrich a necklace of pearls and a watch from over a thousand subscribers, in response to which the prima donna replied:

"My Dear Friends: I have said thank you! Thank you! Thank you! But these



GERMAINE ARNAUD

**As Soloist with the Boston Symphony Orchestra in Several New England Cities
This Brilliant Young French Pianist Has Created a Sensation in Musical Circles.**

words do not help my heart. It grows fuller and fuller. So I must say something to you, else I shall cry. Now I cannot sing my feelings. I am happy, because you have been so good and kind to me during the many years I have sung in the Metropolitan opera. You have made me love you, and New York has become my second home. I go away happy because I shall always remember your goodness. But I go away sad because I shall not look into your faces again over these footlights. I shall never forget the goodness and kindness of the people who have heard me in the Metropolitan Opera House, and I hope that in the future you will always keep a place in your hearts and memories for

Marcella Sembrich. Once more, I thank you. And I say not 'goodby,' but 'au revoir.'"

In addition to these, Mme. Sembrich received remembrances from her fellow artists, from the musicians of the orchestra, and from the scene shifters.

At the close of the ceremonies the orchestra played the "Star-Spangled Banner," a fitting close to an operatic career, the greatest successes of which were won in America.

Later, Mme. Sembrich and her husband entertained at a dinner at the Hotel Savoy the artists who assisted in the farewell appearance and a few of the singer's most intimate friends.

PLAN TO ADVANCE AMERICAN OPERA

**Company Is Organized to Give
Performances in English
Throughout Country**

**School Will Be Established to Train
Native Singers and Musicians and
Composers Will Be Encouraged—
Promoters Seek Support**

Instead of wars and rumors of wars, we have operas and rumors of operas. There is a movement on foot in New York City which aims to take advantage of the intense activity in operatic affairs, to establish a plan for giving opera in English throughout the United States. There is no doubt whatever but that operatic enterprises founded upon the singing of opera in English will be launched in many ways in different parts of the country in the next few years.

This enterprise, however, aims to be so inclusive as to cover at a single stroke all of the ground needful at the present time.

It is felt by those interested in the movement that the time is thoroughly ripe for the launching of such a plan as the one they are engaged in furthering. The object of the organization is threefold:

"First—To give the best operas in the world's repertoire, presented in absolutely first-class fashion in the English language in adequate and singable translations in all the principal cities of the United States, thus affording an opportunity for the entire country to hear what is now the most popular form of music, opportunities at present restricted to a few cities; thus to foster the American singer and American music, by giving competent native or naturalized American singers and composers the preference over foreign competitors, granting that they be of equal merit, which is their due; and so promote an institution which will appeal to and uplift not a single class, but the entire American people, and thus develop the national taste for the best operatic music.

"Second—Under the auspices of this company, to form associations of lovers of music, in those cities throughout the country where it is proposed to give opera. The local associations will form the nucleus of the operatic work to be done in every principal city, and will be trained in the chorus work, vocal and dramatic, for the operas to be produced by principals of the American National Opera Company; it being proposed by this means to interest the various cities in this land.

"Third—Pending the opportunity to establish a great National Opera School on the broadest lines, it is proposed to establish an operatic school to be situated in New York, the direct aim of which will be to train singers and musicians for the production of opera in the English language."

To provide funds to carry out this plan a company has been formed with a large capitalization composed of a large number of non-assessable shares.

Schumann-Heink Honored by Royalty

Henry Wolfsohn received a cable late on Wednesday from Mme. Schumann-Heink reading as follows: "Sang to-day before Emperor and Empress of Germany, King and Queen of England, Princess Louise Victoria and Prince Joachim at the Royal Castle. Quite informal. Presented with diamond brooch."

FRANCE SENDS US A NEW PIANO VIRTUOSO, AGED SEVENTEEN

Germaine Arnaud, Assisted by Her Mother, Tells About Herself and Her Work

La Belle France is the parent of the latest pianistic virtuoso. Germaine Arnaud is the young lady's name, and she is in America with the object of adding new laurels to the Lilies of France. Judging by the opening movements of her concerto of conquest she is destined to succeed.

"They told you at the desk that I spoke no English?" she began, after the preliminaries of introduction and laughingly, "I presume, in consequence, you were practicing pantomime desperately while ascending in the elevator. Well, I think it would be really unkind to the American press if we of other tongues did not at least make an effort to make ourselves intelligible."

The juvenile artist is veritably a daughter of the Republic. Matured by her art her face and form still retain the evidences of a girl of seventeen. Her voice is a charm.

"And I am to be interviewed," she said in tones of the stoic. "Proceed; do your worst. My only regret is that I have but one life to give for my country. I suppose you want me to look pleasant or artistic, and à la photographer, look for the little bird?" she continued, a roguish smile betraying an effervescence of spirits that not even stern application to work had dulled.

"Talk about myself? How egotistical! But I suppose I must listen to Joan of Arc's voices in the form of America's journalism, with the aim of enlightening and inspiring some of my American sisters who are beginning music's mystery. Sir, I am at your mercy!"

"How long have you been studying music?" came mechanically from the interviewer, whose thoughts were elsewhere, wondering at the poise and conversation of this young mistress of the piano, whose words and manner suggested a Madame de Staël, or some other Queen of Europe's finest salons.

"Ten years," she responded retrospectively. "I was seven years old when I left my mud pies and dolls to learn the art of those ivory keys, which are the 'open sesame' to so much that is beautiful," in tones more serious.

"Alphonse Duvernoy was my teacher in those novitiate days, and I owe much to him."

"Yes, I have been so fortunate as to have been awarded prizes," with modesty in every utterance, she continued. "In 1905 I was given the first prize at the Paris Conservatoire. One which I prize greatly was that bestowed at the Bordeaux Conservatoire, when I was eight years old."

Composing she acknowledges to be not of her doing as yet, but in answer to the question as to future productiveness, an enigmatical shrug of the shoulders sufficed.

Here the mater, Mme. Marie Antoinette Arnaud, who accompanies her daughter on tours, broke in to tell with natural spirit of the reception given the latter at and following her début with the Boston Symphony in that city. Madame, a dashing matron whose appearance explains the daughter's comeliness, then went on to tell of the ovation at the Hub, waxing enthusiastic over the newspaper notices. "One," she said, with face beaming with maternal



GERMAINE ARNAUD

pride, "said that her performance of one of Saint-Saëns's numbers eclipsed that of the composer himself during the latter's visit. Unusual compliments were the rule everywhere," she further remarked.

The conversation drifted eastward once more, and the delightful young pianist yielded to a mother's feeling and told of a flattering reception at Wiesbaden, Germany, when at the age of fifteen, Kaiser William and the royal family attended her recital with orchestra. "He and the Crown Prince," blushing at the latter name, "called me to their box, patted me upon my bump of reverence," with a sally into the facetious, "and with kindness personified commended my work and myself. My," she said confidentially, "but the Kaiser has a fine mustache."

"Everywhere in Europe I have played. I can certainly say that ours, the Old World, is a music loving one, but," quick to render Caesar's unto Caesar, "America is in the cycle, also."

She saw it coming and tried to dodge behind an apparent rapt absorption in a narrow strip of Central Park.

The interviewer felt its deadly spell and invoked the aid of the gods in a supreme effort.

"It must be done. The fates will not be denied," came hoarsely through his clenched teeth.

Then slowly, with culminating emphasis: "What do you think of America? What is your opinion of our high buildings? How do American women and men impress you?" His jaw was set and the blue veins stood out on his forehead. A hurdy-gurdy on Fifth avenue sobbed "Hearts and Flowers," and a bust of Pallas on the mantle looked in vain for the ominous Raven.

Musical America Interviewer Finds Her Genius to Be Individual and Interesting

It was a brave heart, however, that beat under that fashionable Parisian bodice, and as a drowning man grasps at a straw Miss Arnaud murmured an almost inaudible platitudinous "Fine." Feeling that politeness demanded amplification, and feeling recovered, she told diplomatically of high admiration for things American, human and otherwise. Madame, who evidently felt in the spirit of Broadway an echo of her own Champs Elysee, joined warmly in encomiums metropolitan.

The personal side was now due for illumination. "Was she individual in her genius, or did it descend through family generations?" The former was affirmed, none other but her mother being at all musical, and the latter by her own confession hardly in the virtuoso class. The absent father was then mentioned. It was evident that he stands well with his family. "He is a fine man," said Miss Germaine with critical approval. "A retired commandant in the French army. And you should see his decorations," she continued glowingly. "Fine. All over the front of his uniform. For bravery, too. He was an officer in the Franco-Prussian war."

"Books? I love them? What authors? Victor Hugo, Alphonse Lemartine, the poet, Zola, and many others. Balzac? Ah, no," and a little deeper shade suffused her cheek at the mention of Honore.

Kindred arts also brought up the subject of sculpture. Here again Miss Arnaud was as home and showed herself an ardent admirer of Thorwaldsen and his fellow-artists. She expressed a greater interest in this than in painting.

Dogs reign supreme in Miss Germaine's petland. "She has four of them, now," said her mother, who evidently has her own troubles in settling the various canine differences, "and she is going to take home an American dog as a souvenir, making five." Mother's upraised hands were eloquent of despair.

This conversational peregrination finally terminated with the subject paramount of music. Of course it must be asked, the name of the favorite composer. "Beethoven is my favorite, I think, but there is Chopin, too," she added with feminine indecision. Mater's invitation to the daughter "that she sing something for the gentleman" was the means shortly after of discovering her to be the possessor of a sweet soprano, which is under consideration as to the possibilities of cultivation.

Miss Arnaud will tour the United States until May. J. B. C.

Emma K. Denison's Activities

Emma K. Denison, who gives recitals of children's songs, and who is a teacher of voice and sight-singing with studios at No. 113 West Twelfth street, New York, is training the choir of the Young Women's Christian Association. The choir meets on Fridays for a lesson in sight-singing and to study hymns and anthems for the Sunday afternoon services. In addition to this, Miss Denison has a large class in voice and sight-singing in Montclair, N. J. These engagements, with her private teaching, have given Miss Denison her busiest season.

PAUR ARRANGES AN AMERICAN PROGRAM

Pittsburg to Celebrate Lincoln's Birthday with Two Concerts of Our Own National Music

PITTSBURG, Feb. 8.—An American program is being arranged for the next pair of concerts by the Pittsburg Orchestra, this idea having originated with Director Emil Paur, who believes it will be a fitting tribute to the memory of Abraham Lincoln and an acknowledgment of the worth of American composers. Mr. Paur has invited two well-known local composers to contribute to the program, and also to conduct the orchestra when their works are played. They are Fidelis Zitterbart and Ad. M. Foerster. Mr. Zitterbart has chosen two sections of his symphonic poem, "A Sailor's Life," and Mr. Foerster two contrasting pieces, a "Reverie" and the march composed for the dedication of Carnegie Music Hall. Edward MacDowell's suite in A minor, op. 42, will also be given its first hearing. The concerts Friday and Saturday promise to be well attended because of the interest in American music.

Mme. Lillian Nordica was the soloist at last week's concert of the Pittsburg Orchestra. She chose Beethoven's "Ah, Perfido," Schubert's "Erlking" and Schumann's "Ich grolle nicht" as her offerings. The orchestra played Mozart's D Major Symphony and other interesting numbers.

Mr. and Mrs. James Stephen Martin gave their fourth, and last, afternoon musicale on Saturday afternoon. The singers were Mrs. O. M. Coulter, Mrs. C. H. Curry, Mrs. R. J. Johnston, of Springfield, Minn.; Bessie Lean, Jeanette Garner, of Los Angeles, Cal.; Jane Lang, Katherine Roth, Paul K. Harper and Silas J. Titus. The instrumentalists were Ruth Thoburn, violinist, and Laura Daphne Hawley, accompanist.

On account of illness, Henry Merck, cello soloist of the Pittsburg Orchestra Quartet, was unable to play last Monday night at Hamilton Hall. He was replaced by Josef Polak, who played most acceptably.

In order to interest more persons in the Pittsburg Orchestra it is proposed by the Pittsburg Art Society that the amount at present required of each guarantor, \$1,000, be reduced to one hundred dollars. This would result in hundreds, it is thought, becoming guarantors instead of the forty or fifty who now carry the burden.

E. C. S.

Frau Rüsche-Endorf, of Hanover, Germany, who made a favorable impression on Covent Garden audiences last Summer as a Wagnerian soprano; has been engaged for the Metropolitan for three years, beginning in 1910.

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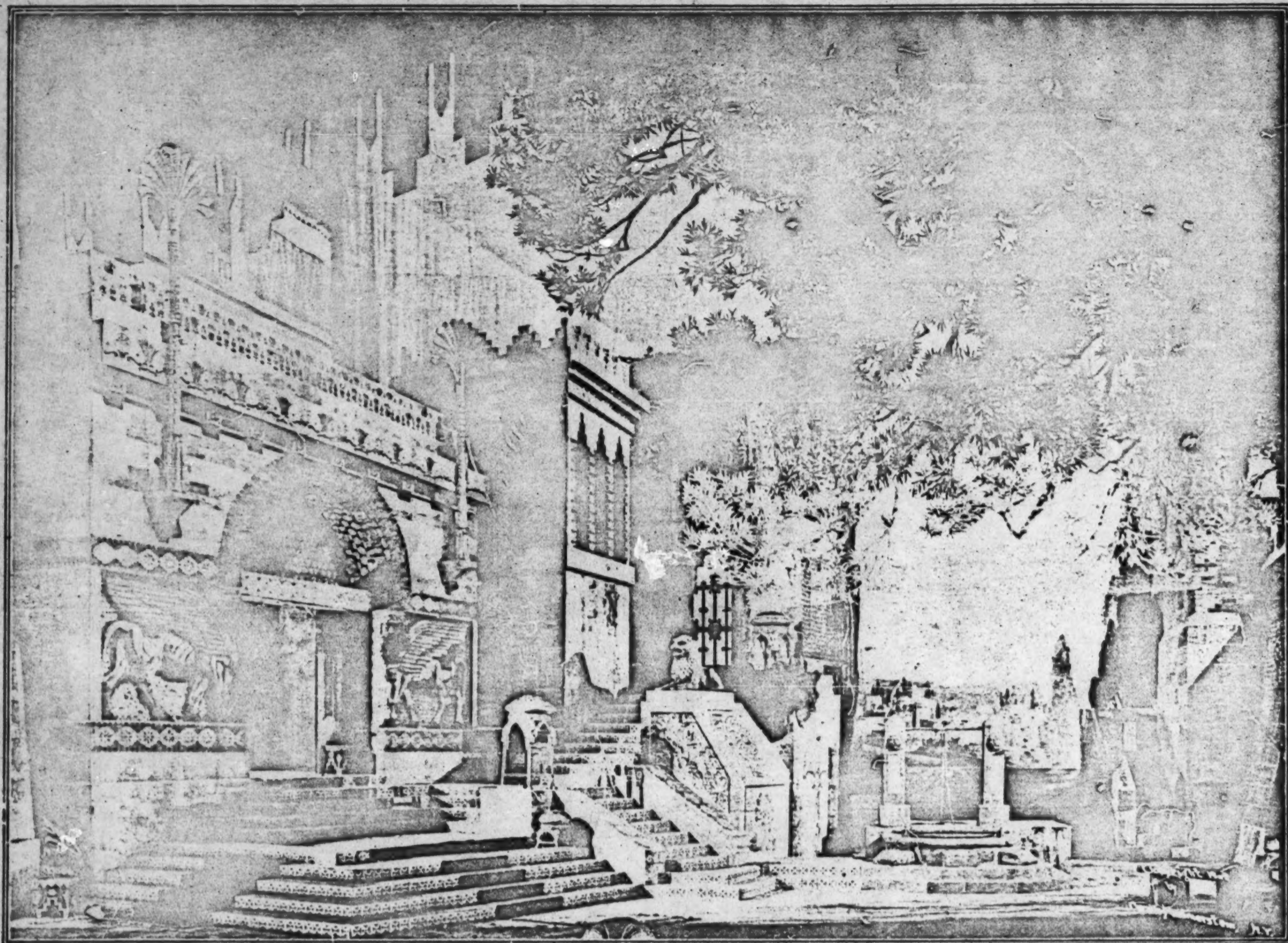
NOTE: Mrs. Nordica, Mrs. Jennie, Mrs. Langsdorff, Mrs. Macdonald, Mrs. Barton, Germaine Schmitzer, Delmore, Spaulding, Potchakoff, Franklin Lawson, Frederick Hastings, Edwin Lockhart, Edward Bethier, Avery Belmont, will appear as soloists with this orchestra.

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THE MUSIC OF "SALOMÉ" AS A KEY TO STRAUSS'S POSITION AMONG MODERNS



—Photo Copyright, 1909, by Oscar Hammerstein.

Stage Setting of Strauss's "Salomé" as Produced at the Manhattan Opera House

What shall be said of the music of Richard Strauss's "Salomé"? What is its origin, its nature, its destiny? What vacuum in music's nature does it arise to fill?

Strauss finds his origin in Wagner, Liszt, and Berlioz, and of these he is closest to Berlioz and farthest from Wagner. What are his intellectual labors aside from composition? Not an expansion of the questions propounded by Wagner; not the production of such works as Liszt's "Chopin." Who can imagine Strauss writing a book of appreciation of the musical works of another man? What he does do is to expand Berlioz's treatise on instrumentation. To understand Strauss we must discover what he did that these three musicians did not do.

Strauss is far more self-confined than Wagner or Liszt; more interested in himself and his psychology. Wagner takes us out under the wide sky, or into the restful forest. Strauss never does. Wagner enters sympathetically other personalities—re-expresses them. Strauss never does. When Wagner creates a Tristan or a Sachs, he creates living, separate men, outside of himself. When Strauss makes a Salomé or a Herod, each, as musically revealed, is but

a part of the nature of Strauss; they do not separate out from him. Strauss is more egotistic, far less sympathetic than Wagner and Liszt. Instead of transporting us as Wagner does, he transfixes us with the poignancy of his personality. Instead of giving us thrills as Liszt does, he gives us shivers. His is the antithesis of the mythical outlook of Wagner. He does not look out upon the world to express it—he looks out upon it to impress it. He paints the world red with the paint brush of his own personality. Of the profound reverence of Wagner, Strauss knows nothing, nor of Wagner's subjection of personality to art. Wagner is above all the artist who exalts us with a vision of the world; Strauss is the virtuoso, who dazzles us with the spectacle of himself. Only in the broad-basing of his music on the modern chromatic harmony and free melody of Wagner does he stand close to the master of Bayreuth. In aim and aspiration he stands at the opposite pole.

Strauss is closer to Liszt. In the first place, the form in which he chose to develop himself is the very form invented by Liszt for his own self-expression. Is not this pregnant with meaning? Strauss is to Liszt what Beethoven was to Mozart. The dramatic idea as Wagner conceived it

is as foreign to Strauss as Rossini is to Wagner. Now take notice. Wagner's deep need in his self-expression was to find the means of revealing his formative ideals of life. This he could do in the drama only by showing the interrelation of characters separate from each other. Thus Wagner, to gain his ideal, could lose himself in mankind with the infinite sympathy of a Balzac or a Shakespeare. He is the artist of the drama. Strauss's intention is fundamentally different. Strauss arises with no positive humanitarian ideal of life to express—he comes with only the ideal of unhampered self-expression. He has a gift that he must use, must develop—the gift of finding a musical shape for the things he sees and feels with his particular personality, as he goes his way. He must make the most brilliant use possible of this gift: Some one else must give him the idea which he is to embellish. Witness the "programs" of his symphonic poems. No social ideal, no need of creating an ideal character, inspires him with the power to create a dramatic text. When he depicts a "hero's life," it is his own. He sees Wilde's "Salomé"—sees in it the possibility of a brilliant effect, and he succeeds in gaining this effect—à la Strauss. We saw that Wagner was the artist of the drama.

Strauss is the virtuoso of the drama. He is what Liszt would have been had he written music-dramas, only more so. "Salomé" is a hypothetical Lisztian drama, Berliozified, and finally Straussified. With his close affiliation with the Berlioz ideal of dazzling orchestral virtuosity, the exposition of the general basis of his work approaches completeness.

What has all this to do with the music of "Salomé"? Everything! It determines its direction and its nature. Wagner needed the drama to reveal his ideals. Strauss needs, or can make use of, the drama to exhibit his dazzling musical gifts. That is his only use for it. He exactly reverses Wagner's dictum, "Drama the end, music the means," and seems to say "music the end, and drama the means." He is concerned not with what the drama says or aims at, but with its special fitness to reveal his brilliant and sensational music. He therefore chooses the most brilliant and sensational drama, instead of the drama of ideal intent. It is not that he is, deep down, a realist. A text of ideal trend would suit him equally well, if it could be made to yield an equal crop of glimmers, shivers and shrieks. In fact, the idealist struggles for birth in Strauss's nature.

(Continued on page 17.)

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Among the men who are doing splendid work in connection with music in the public schools in New York City is Joseph P. Donnelly, who has brought the boys at the great DeWitt Clinton High School, at Tenth avenue and Fifty-ninth street, to a high degree of proficiency. It is a revelation to hear those 2,000 boys sing.

Mr. Donnelly came from Cincinnati, where he graduated as organist at the College of Music. While there he studied harmony and composition with Otto Singer, and voice with Mattioli. Afterward he was appointed a teacher in the organ department at the college, in Cincinnati. He studied organ with George E. Whiting, of Boston, whose place he supplied for some time at the Immaculate Church in that city. Coming to New York, he continued his vocal studies with Dr. Carl Dufft and Oscar Saenger. He was engaged to direct special Christmas services at the St. Augustine's Church in Brooklyn where his work was so well liked that he was tendered the position there and decided to remain. He afterward played at All Saints', New York, which church he left to accept the position of organist, choir leader and precentor at the Collegiate Church, Knox Memorial. He is also organist at the Temple Beth Elohim, in Brooklyn.

For the past three years, in addition to his duties as organist with the above-mentioned congregations, he has been engaged in the public schools of New York, having supervised a district in Brooklyn and served as musical director in the Washington Irving (girls') High School, and in his present position at the DeWitt Clinton High School for boys. At this high school a specialty



JOSEPH P. DONNELLY

Director of Music at the DeWitt Clinton High School, New York

is made of the Friday morning assemblies, at which the committee in charge, of which Mr. Donnelly is a member, always has some speaker of national or local prominence to speak on some practical topic of education, government or ethics.

On these occasions there is always a formal musical program consisting of an organ solo, scripture reading, an orchestral number, songs by the assembly of 2,000 boys, and the address by the guest of the day. Such men as Jacob Riis, William Jennings Bryan, Nicholas Murray Butler, of Columbia, President Schurman of Cornell, Booker T. Washington, Rabbi Benjamin Wise, John C. Freund, editor of MUSICAL AMERICA, and Andrew Carnegie have made addresses at these assemblies.

small man with serious intentions. Berg, or Van den Berg opened the concert with Chopin's "Black Key" étude.

I reproduce Mme. Marchesi's program, which, it will be seen, embraced a wide range of schools and styles. Lea's aria from "The Prodigal Son," Debussy; "The Nightingale," Alabieff; "When Thou Art With Me," Bach; "Violette," Scarlatti; "Have You Seen a White Lily Grow?" Anon.; "Nymphs and Shepherds," Purcell; "The Lass With the Delicate Air," Dr. Arne; "Why So Pale Are the Roses?" Tchaikowsky; "Immer Leiser Wird Mein Schlummer," Brahms; "The Erlking," Schubert; "Soft-Footed Snow," Sigurd Lie; "Nobody Saw It," Carl Loewe; "Er Ist," Hugo Wolf; "A Dream of May," Hawley; "Bird Songs," Liza Lehman; "Le Coeur de ma Mie," Dalcroze; "L'Ete," Chaminade; "Isolde's Liebestod," Wagner.

Mme. Marchesi sang under disadvantages that would disconcert any artist, yet she sang with unconquerable gusto, and entered fully into the spirit of whatever she interpreted. She gave point to the old songs of the second group, and she delivered Lie's charming lyric with much taste. The audience was enthusiastic.

Where are the days of yester-year? When you attend a Paderewski recital. It all came back yesterday afternoon in Symphony Hall. I strode to my seat through a thick, dim twilight. There was the pianist, robed in, eyeing the late comers wrathfully, scaring elderly ladies out of their wits as he preluded, man-handling his unfortunate instrument. Then there were the ladies. He played oratorically, rhapsodically, and as a rule superbly. It was the program that you have heard in New York. He might pound, it might be all out of perspective, and against your better judgment—you agreed. After the Liszt Rhapsody the encores commenced. Not a twenty-fifth of the audience left their seats, or had any intention of leaving them for some time to come. When I left the encores were still going.

OLIN DOWNES.

STRAUSS'S "SALOMÉ" DISRUPTS QUAKERS

Hammerstein Performance Arouses Critics'—Orchestra Celebrates Mendelssohn Centenary

PHILADELPHIA, Feb. 8.—Last week was marked with many musical attractions of merit, not to mention a reflection of the big event of the present week, the production of "Salomé" at Hammerstein's new opera house. Once more the ministers have risen vocally against "Salomé." It was denounced from many pulpits yesterday as a play that the police should not allow to be presented here, because of its questionable moral character. The preachers were interested in decrying the opera by an attack made upon it by Rev. Floyd W. Tomkins, of Holy Trinity Church, in the newspapers last week. Archbishop Ryan also has set his disapproval upon the production. The impression prevails, however, that the attitude of the churches will only tend to increase the attendance at Hammerstein's.

The Philadelphia Orchestra on Wednesday and Friday of last week, in honor of the centenary of Felix Mendelssohn, played only compositions of that noted writer at its Academy of Music concerts. The attendance at both performances was probably the largest in the history of the Orchestra, the Ben Greet Players, a good English dramatic company, in conjunction with Conductor Pohlig's musicians, very creditably interpreting Shakespeare's "A Midsummer Night's Dream."

The Orpheus Club, accompanied by the Philadelphia Orchestra, appeared in its second private concert of the season at the Academy Saturday evening before a representative audience. The choral numbers included Stanford's "Songs of the Sea," Edward G. McCollin, baritone, singing the solo parts; Rheinberger's dramatic "Valley of the Espingo," Elgar's lively "Follow the Colors" and the "Morning Hymn," Louis Koennenich's new composition. Edward Shippen Van Leer, tenor, was the soloist.

Musical Fund Hall was crowded last Saturday evening by parents, relatives and friends of the students of the Leifson-Hille Conservatory of Music to attend the Winter concert of the advanced pupils. The varied and interesting program was participated in by Martha Pettit, Harry Solomon, Edna Barber, Dorothea Neebe, M. S. William Arthur Faulkner, Alice Herr, Florence Keen, Clara Baumann, Florence Broadbent, Mary Harman, Flora Erwin, Dorothy Bible, Ida Harmer, Edith Barber, Emily Muench, Charlotte Muench, Alice Zahm, Margaret Hovey, Ada Sohn, Margaret Elder, J. W. F. Leman, Richard Lucht, J. Ross Corbin, J. Shapiro, E. C. Colin, Gladys Minton, Nathan Cohen Samuel Green, John Brall, Robert Jaffe, Howard Earling, Howard Weatherbee, Leonard Epstein, Gino Proteri, Mario Proteri, John Fassbauer, John Thompson, M. Faalson and William Gerstley.

A special Mendelssohn musical service, conducted by Frederick Maxson, was held at the First Baptist Church, on February 7, before a large congregation. The soloists were Isabel R. Buchanan, soprano; May Walters, contralto, and Nelson A. Chestnutt, tenor. The choir was augmented for the occasion.

Gounod's "Redemption" was sung by the choir of the Second Presbyterian Church, under the direction of Henry Gordon Thunder, the organist, Sunday evening, February 7. Zaidée Townsend Stewart, soprano; Clara Yocum Joyce, alto; George Dundas, tenor, and Frank M. Conly, bass, were the soloists. Miss Townsend will be heard in a song recital at Griffith Hall, March 3, under the direction of Helen Pulaski Innes.

Dr. Ludwig Wüllner, the well-known reader and German lieder singer, who appeared earlier in the season with the Philadelphia Orchestra, will give a recital in Horticultural Hall, under the direction of Helen Pulaski Innes, February 26. Conrad von Bös, pianist, will assist.

S. E. E.

Strauss Night at Manhattan

Strauss's "Dance of the Seven Veils," with augmented orchestra, Campanini conducting, was the feature of the Manhattan Opera House's Sunday concert. Ger-ville-Réache and Taccini indisposed, Zepilli and Vallés substituted. Other soloists were Polese, who sang an air from "Ballo in Maschera"; Trentini, a selection from "Don Giovanni"; Gianoli-Galletti, Labia, Koelling and Vieuille.

MUSIC OF A WEEK IN BOSTON

Strauss Tone-Poem and Flonzaley Quartet Concert Two Conspicuous Features—Paderewski, Marchesi and Cecelia Society Entertain

Boston, Feb. 7.—From a week rich in unusual musical attractions I retain two indelible impressions. The first, Strauss's transcendental tone poem, "Also sprach Zarathustra," after Friedrich Nietzsche, given at the symphony concerts after a lapse of nine years; the second, the incomparable playing of the Flonzaley Quartet last Thursday evening.

The first part of the symphony program was intended as one of the innumerable observations of the Mendelssohn centennial: the "Hebrides" overture, the Scherzo from the music of "A Midsummer Night's Dream," the "Scottish" Symphony. Saving the last movement of the symphony, hollow in itself, which was maltreated, the performances were very worthy of their purpose. The music, as may be seen, was selected from the compositions of Mendelssohn that are most vital to-day.

What will be the relative significance of the "Hebrides" overture and "Also sprach Zarathustra" a century hence? It would be pleasant to wrangle the question, but it would exclude more valuable matter from MUSICAL AMERICA.

The Flonzaley Quartet, at their second concert in Boston this season, played the Mozart Quartet in D major (Kochel, 575), Boccherini's Trio in C, for two violins and cello, and a new quartet in D-flat, by Dohnanyi.

I shall not waste words in attempting to describe the superb performances. These artists have attained a purity and balance and transparency of tone, and a unity of purpose that is unequalled by any quartet known here. By virtue of supreme musicianship and concentration the rehearsals that have brought such results are never in evidence. Each phrase, every note, carries conviction with it. The new quartet by Dohnanyi proved eminently worthy of performance. It is romantic and highly colored, and full of good ideas.

On Monday Mischa Elman celebrated Mendelssohn's birth by playing the violin concerto—too fast. He made a new thing of Corelli's "La Folia" variations. If it was naughty it was nice. But there were wrathful violinists about the grounds. Bach's air for the G string was nobly conceived. Then Elman turned readily to Saint-Saëns's superficial "Introduction and Rondo," delivering it with appropriate elegance and

warmth that was skin deep. He added a number of encores to the program, of which the Bach air was one.

On Tuesday evening Alexander Kubitsky, a Russian tenor of the Boston Opera House, made his first public appearance in this city as soloist at the second concert of the Cecelia Society. Mr. Kubitsky was born in New York of Russian parents.

He sang these songs: "Through the High Heaven," Tchaikowsky; "Twilight," Rimsky-Korsakoff; "Berceuse," Gretschaninoff; "Night," Tchaikowsky; "Oriental Melody," Rimsky-Korsakoff, and Lensky's air from "Eugene Onegin." Mr. Kubitsky's voice is not large, but its quality is pleasing, while he sings with finish and intelligence. He has certain of the mannerisms of many European singers.

The work of the chorus was of uncommon excellence. Their program consisted of short pieces, accompanied and unaccompanied. Their performances were warm and sensitive, plastic, carefully observant of each detail of light and shade. A "Chorus of Peasants," from Borodin's opera, "Prince Igor," that is unknown in this country, was a conspicuous and effective item of the list. Among the more striking of the other pieces were the folk song so beautifully harmonized by Brahms; Verdi's "Hymn to the Virgin," for women's voices; Foote's fresh and original "Scythe Song," the salaaming choros from Corne-lius's "Barber of Bagdad," when Ralph Osborne, the basso cantante, lent efficient aid, displaying an admirable voice; the same composer's excellent eight-part motet, "Throne of Mercy," and Grieg's exquisite "Ave Maria Stella."

Truly there has been an embarrassment of riches! Mr. Gabrilowitsch gave a memorable recital on Wednesday afternoon. For justness of values, tone-quality, fine equipoise of the qualities of heart, head and hands this recital stands out among those given here in many seasons. The program included the contemplative intermezzo in A major, op. 118, and E minor, op. 119, the Rhapsody in E-flat of Brahms, twelve of the Chopin Preludes arranged not according to number, but according to fitness and balance; the Schumann Carnival, and the first performance of Daniel Gregory Mason's "Elegy in Variation Form," op. 2.

Mme. Blanche Marchesi visited Boston after an absence of seven years, and was very cordially received at her recital on Tuesday afternoon. She brought with her as accompanist Brahm van den Berg, a



Mrs. Louise Young Kloman

Mrs. Louise Young Kloman, of Pittsburgh, Pa., was cremated in Cincinnati on last Friday, following her death in Lexington, Ky., last week. Mrs. Kloman was formerly the wife of Charles Kloman, son of A. W. Kloman, Andrew Carnegie's former partner, but she divorced him some years ago. She was well known in Pittsburgh musical and educational circles, as a music teacher and educator, having assisted in founding the American School for Girls at Rome. She was formerly a singer at the Church of the Ascension, New York, and at the time of her death was instructor in voice at Hamilton College, Lexington, Ky.

Mrs. William P. Spellman

BRISTOL, CONN., Feb. 8.—Mrs. William P. Spellman, organist of the Prospect Methodist Church, died on February 5, after a short illness. She was a pupil of Arthur Foote and George W. Sumner, of Boston, and Herman Scholtz, in Dresden. Her organ study was largely done under Nathan H. Allen and William C. Hammond. She was well known as a concert player and had filled many responsible church positions. She is survived by a husband, William P. Spellman, who is well known as a conductor and musician.

W. E. C.

Eugene Hancock

MILWAUKEE, WIS., Feb. 8.—Eugene Hancock, a well-known teacher of music and a pioneer resident of Milwaukee, was instantly killed recently by a street car, less than a block from his home. The aged teacher was returning from giving a music lesson when the accident occurred. Mr. Hancock was seventy-three years of age.

M. N. S.

George J. Yarwood

PHILADELPHIA, Feb. 8.—George J. Yarwood, a pianist, who during his public career of forty-two years, had played before the royalty of Europe, was buried here last week. He was born in Lancaster, England, and is survived by a widow and a brother. He was widely known in local musical circles.

S. E. E.

HOW THEY SING "THE MESSIAH" ON THE PRAIRIES OF KANSAS



CHORUS OF BETHANY COLLEGE, LINDSBORG, KANSAS

With the coming of the Easter season each year comes also a great musical festival on the Western plains of Kansas—an event of great importance to the hundreds of music loving people in that vicinity, who flock to hear the inspiring music of Handel's greatest oratorio, as it is sung each year during Holy Week, by an immense chorus from Bethany College, a Swedish institution in the little town of Lindsborg.

Bethany College is noted for its music. The Swedes have ever been a musical nation, a singing people, with a strong religious sentiment and "The Messiah," as sung by these earnest people of Lindsborg, is one of the most impressive musical productions given in the West.

The starting was an humble one, when thirty years ago the late Dr. Carl Swens-

son, who has done so much for the Swedish people of America, and was then the youthful leader of the school, went out among the farmers and asked them to contribute to the cause, as their children, who were the school's pupils, had little training, and it was necessary to send away for some of the singers, most of them coming from Illinois.

Mrs. Swensson led the first chorus, which was only forty strong. The recital was given only once that year; on Good Friday. It was a marked success, and all who heard it wished to hear it again. The next year it was given twice, and now, as for several years back, it is given three times during Holy Week of each year, on Wednesday, Good Friday and Easter Day. The last recital is for the home people only, who come to listen in worshipful silence to the music.

A large auditorium has been built near

the college buildings, which has a seating capacity for more than 5,000 people, and is equipped with a three manual pipe organ. This building is packed to overflowing at each rendering of this work. The occasion is of much consequence to these Western people, and not only the sturdy Swedes, who have a large settlement in that county, but people for miles around come to little Lindsborg to hear the sweet Swedish singers give "The Messiah." Excursion trains are run into the little town from all the surrounding towns, and there are those who come from far away to hear. Every one tries to go at least once in his or her life to hear the great chorus give this famous oratorio. Many go year after year and still find it interesting, inspiring and uplifting. It is looked forward to by these people in Kansas as the great musical event of the season.

To be one of the singers in this chorus

is an honor much coveted by these devoted people, and there are those who have sung year after year, and whose children will follow in their footsteps, and earnestly devote their talents to the rendering of this great masterpiece.

All of Holy Week in Lindsborg is given over to music. There is a grand concert given each afternoon, at which some of the best talent the country affords participates at times, then on the three evenings mentioned "The Messiah" is given.

As the thousands of people fill up this large auditorium, a deep hush of great expectancy falls upon them, and as the tones of the large organ, accompanied by an orchestra of seventy-five pieces, sounds the overture, the subtle influence of the beautiful strains brings the mind into a harmonious condition to fittingly receive the solemn story that follows.

ELIZABETH R. LITTS.

PETSCHNIKOFF IN BUFFALO

Russian Violinist Arouses Great Enthusiasm by His Excellent Playing

BUFFALO, Feb. 8.—The second of Louis W. Gay's matinee musicales at the Teck Theater, on February 2, presented Alexander Petschnikoff, violinist, and Sophie Barnard, mezzo-soprano, as soloists.

The great violinist completely won the favor of the audience by his performance. Besides the Wieniawski Concerto, Vieuxtemp's Fantasia Appassionata and four smaller compositions, three encores had to be granted, in all of which was shown the same lovely tone, the same temperament and fire, that had provoked the previous applause.

Miss Barnard possesses a voice of sympathetic quality and a faculty of enunciating clearly, but some times fails to exercise a sufficient control over the tone production. She was recalled and gave the Bach-Gounod "Ave Maria," with Mr. Petschnikoff playing the obbligato. The accompaniments were acceptably performed by William J. Gompf.

The Ball-Gould Quartet gave its third concert in connection with Julius Lange, pianist, assisted by George Kroeder, clarinetist, at the Orpheus Parlors on February 4. The work of the quartet was admirable, and pleased the audience in attendance. With a trifle more emotion and piquancy and delicacy of style this organization will take high rank among quartets.

Mr. Kroeder proved an able assistant in the Mozart Quintet in A for strings and clarinet.

As a pianist, Mr. Lange plays with great power and a fluent technic. His interpretations are strikingly original in the matter of speed, rhythm and accents, so much so at times that they are not entirely free from criticism. Mr. Lange gave Beethoven's Sonata in C, op. 53, appearing at his best in the rondo. M. B.

Opera School Receives Scholarship

BOSTON, MASS., Feb. 8.—The gift of a \$1,000 scholarship has been made to the Boston Opera School by Mrs. Arthur Wellesly Foster, of Rockhampton Court, Hereford, England. Several other scholarships have recently been donated, to become effective on the opening of the new opera house in November.

Mme. Blauvelt's Home Coming

Leaving behind her a season of triumphs in the Old World, Mme. Lillian Blauvelt, the opera singer, arrived in New York on the Celtic on Sunday. Mme. Blauvelt's success in England, where she was chosen to the exclusion of English artists, has been much commented upon.

Sousa and his band gave a concert at the Casino Theater on Sunday evening for the benefit of the earthquake sufferers, at which \$5,000 was realized. Helene Noldi and Edward Boccari were the soloists.

MANY WASHINGTON RECITALS

Capital City Has Numerous Concerts by Students and Teachers

WASHINGTON, D. C., Feb. 9.—The studio musicale of Oscar Frank Comstock, on February 2, attracted a large audience which listened to the Mendelssohn program with evident enjoyment. Besides Mr. Comstock, the program was participated in by Helen von Sayn, violinist, of St. Petersburg; Alice M. Eversman, the Misses Harden, Alden, Lane, Williams, Craver, Gordon; Mrs. Covert, Mrs. Sillers, Mr. Jardine and Mr. Comer. The accompanist was Margaret Williams.

Eric Shilling gave a piano recital in the hall of the Franklin public school last week before the faculty and students. His program included the Mozart sonata in A major, a group of Schumann compositions, the "Bridal Procession" of Grieg, the polonaise in A minor by Chopin, and several Moszkowski numbers.

"Italian Music" was the subject of the Friday Morning Club. Edith Pickering and Christine Church sang "Quis est Homo" from Rossini's "Stabat Mater," and the flower duet from "Madama Butterfly" was effectively rendered, while Miss Pickering's solo, "One Fine Day," from the latter opera, was also well done. The others who took part were Mrs. Day, Eliza Stickney, Miss Brickenstein, Miss Barber and Emma Heinrichs.

Sydney Lloyd Wrightson, president of the Washington College of Music, and S. M. Fabian, a member of the faculty, gave a recital recently. Mr. Wrightson was heard in a number of baritone numbers, while Mr. Fabian played several piano selections. The others taking part in the program were Maria L. Goodwin, pianist, and Richard P. Backing, tenor. On Tuesday afternoon last Mr. Wrightson gave an interesting lecture on breathing to the students of the vocal department of the college.

Mrs. Mabel Owen Beard and Arthur H. Tirrell were heard last week in a recital at the vocal studio of Clara Drew.

Much regret has been expressed here at the second postponement of the Paderewski recital, which was to have taken place on February 4, but which, owing to a reported injury to the artist's fingers, will not occur until early in March. W. H.

German Conservatory Recital

An interested audience that completely filled the hall of the German Conservatory of Music in East Fifty-eighth street, Carl Hein and August Fraemcke, directors, listened to a Mendelssohn program intelligently rendered by the pupils of the school. The solo and ensemble numbers were performed by Eva Goldram, Martha Delaney, Anna Cohen, Helen Eppinger, Charlotte Huber, Edna Crowell, Bessie Riesberg, Oscar Mandel, Hattie Sturmdorf, Elizabeth Martineau, Harriet Morton, Eleanor Connor and Rosalie Smith.

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Jan. 20 " Feb. 10, Southwest and Mexico
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Dear MUSICAL AMERICA:

Some years ago one of the most brilliant writers on the New York papers, who had incurred criticism by an irregular life, exclaimed:

"It isn't the man; it's the work!"

In endeavoring to get a correct estimate of the value of the Wilde and Strauss music-drama, "Salomé," we must eliminate the abnormal personality of Oscar Wilde. Would we refuse to hear the Wagner operas because Richard Wagner did not always conform to *les convenances*? Shall we reject the poems of Byron, because he was not a strictly moral and religious man? Shall we not read the poems and stories of Edgar Allen Poe, because he was addicted to drink? We must take the work, as it stands.

"Salomé" has been proclaimed to be immoral by certain divines and others. Here, again, everything depends upon the point of view. We must not forget that the scene of the play is laid in an Eastern country, nearly two thousand years ago, when the code of morals was very different from ours of to-day.

If we were to judge everything that belongs to the world of Art, be it a poem, a painting, a music-drama or an opera, from the code of to-day, we would at once wipe out three-quarters of all that we have, and certainly some of the best that we have in Music, Drama, Literature and Art.

The question of morality or immorality in anything artistic depends largely upon the intent of the person who produces the work. If it be deliberately put forward with a meretricious purpose, it certainly is immoral.

For my own part, I think many of the light farces, especially some from the French, vaudeville sketches, musical comedies that are being given on the stage to-day, are far more suggestive—and immoral through their suggestiveness—than "Salomé."

Mr. Wilde, the author of the drama, had no warrant in history for his plot, as in the Bible it is simply recorded that Salomé danced before Herod, obtained a promise from him to give her whatever she asked, and was then urged by her mother, Herodias (who had been denounced by John the Baptist) to demand the prophet's head.

The whole story of the endeavor of Salomé to win the prophet is probably pure fiction, though it is intensely dramatic. In depicting the character of Salomé, Oscar Wilde evidently desired to represent a woman who had absolutely no knowledge of morality whatever; who had been brought up in a vicious court, by a vicious mother, and who was purely a creature of impulse.

Perhaps, too, he wanted to draw a moral, to the effect that such a woman, in the stress of human life, especially if she is beautiful, always goes down to the final catastrophe.

However, the great question still arises, if the purpose of Art is to uplift, in how far such a terribly gripping music-drama as "Salomé" meets that issue? That it astonishes, startles, horrifies, is unquestioned. But as to what good effect it leaves upon the auditors is a very serious problem. And here it is that I think, while the work is unquestionably a masterpiece, it is open to serious and adverse criticism.

Much has been made of Mary Garden's "Dance of the Seven Veils." Certainly Miss Garden dances with exquisite taste, and as she skips about the stage, suggests Isidora Duncan—but it is not Eastern dancing. Anyone who has ever been in any of the cafés or other places in the East where you have dances, knows that the dancing is done by a series of swaying and other movements, and that the dancer very rarely moves more than a foot or two from the position taken at the start.

The Eastern dance is, therefore, absolutely different from the Western dance, which latter is full of life and movement, while the Eastern dance is the languorous, sensual appeal of a beautiful woman, whose face, as a rule, expresses no emotion whatever, while she is dancing, whereas in the West the face of the dancer is all life and vivacity.

It seems there is trouble in the family of Giacomo Puccini, the composer, which has resulted in a separation from his wife, and in the tragedy of a beautiful peasant girl who poisoned herself rather than be suspected of ingratitude by her benefactors.

The Puccinis occupied a pretty villa near the Via Reggia in Milan. Some years ago a peasant on the estate died, leaving his family destitute. The youngest daughter, Doria, was engaged as kitchenmaid by the Puccinis. She developed into a very beautiful woman. Madame Puccini became jealous of her. She thought her husband treated the girl too sympathetically. The domestic discord grew, in spite of Puccini's denials.

When Puccini returned from a concert tour recently he had a terrible scene with his wife because he found that Doria had left the home and was seriously ill on account of her treatment by Madame Puccini.

Later, it seems the girl became so dependent that she poisoned herself. Before her death she asserted her innocence, declaring that the composer's relations with her had always been those of a father. This brought about a new row between Puccini and his wife, and so he is now living in Rome, while his wife is still in Milan.

So it goes! ***

Germaine Arnaud, the young French pianist, when she plays in New York will carry the town by storm, if one may judge from the reports of her enthusiastic reception in leading towns in New England, including Boston, Providence and New Haven.

Mlle. Arnaud is described as having a most engaging personality, and being distinctively individual in herself, as well as in her playing. Good judges who have heard her tell me that she has a charm wholly her own; that she is unlike any other artist they know, and is destined for a highly successful career in this country.

In a card written by Mme. Sembrich to Charles Henry Meltzer, the musical critic of the New York American, *apropos* of her retirement, Mme. Sembrich says:

"My advice to young singers is to become first a thorough musician on the piano or violin, and to study the art of singing in the works of the old Italian masters. Only with such a method of singing can one preserve the voice for a long time."

This is, of course, the point of view of all those who believe in beautiful singing, or what the Italians call "bel canto"—an art that is dying out, for the reason that the public taste is changing.

We shall have no more Sembrichs, because there will be no demand for them, for the reason that the general tendency to-day is to music-drama. Witness the success of the works of Puccini, Debussy and Strauss. Coming generations will not be content, as their forefathers were, to sit down while a beautiful woman warbles exquisitely, and even in the most trying moments, in a mad scene, or when dying, manages to execute the most extraordinary vocal flourishes.

It may be said, therefore, that while Mme. Sembrich's advice is good, so far as beautiful singing is concerned, it would be better advice to insist upon a thorough course of dramatic training, which most of the Italian singers, with their fine voices, lack. Caruso, certainly, is fine in "Caval-

leria Rusticana," but in "Manon Lescaut" he is impossible. He lacks the grace and charm requisite for the part.

Opera is unquestionably tending more and more to music-drama, and while the old school, with its beautiful singing and its wonderful vocal effects, will die hard, the public taste is turning more and more to great music-dramas.

For all that, I think we shall always like, even in the music-dramas, something like easy vocal delivery. I cannot but think that the Wagner operas suffer from the lack of German tenors who, with all their fine acting and splendid powers of declamation, are—vocally—terribly deficient.

Take Karl Burrian, the latest arrival here, who is once more with us, and who has just made his debut this season in "Tannhäuser" at the Metropolitan. He is unquestionably a fine actor—a man who invests every impersonation with dramatic life and force. But with all that, his singing, like that of Schmedes and other German singers, leaves much to be desired—in fact, it is not singing at all. And, for that matter, I suppose we have got to admit that the German tenors, while they are great in their own country, cannot please us, who are accustomed to the beautiful singing of the Italian and other artists.

I am sorry to see that Hermann Klein has had to give up his Sunday "Pops" from lack of support. It is understood that Mr. Klein has had to make good a heavy deficit from these concerts.

I attended some of them, and I came to the conclusion that, in the first place, such concerts are out of place in New York in the afternoon, and particularly so in the New German Theater, which I found cold, unsympathetic and thoroughly unsuited for such entertainments. I think if Mr. Klein will get a larger theater, somewhere on the Broadway main line, and really give popular concerts at popular prices, he can trust to the American people to support him.

That Mr. Klein gave a very high class of music, rendered by artists of almost unexceptional excellence, is undoubted, but much of the music they gave was classical, certainly not "popular," and the prices were also not popular.

Years ago a series of Sunday night concerts were given at the New York Casino, in the old Aronson days, when the admission was 50 cents and reserved seats \$1. They attracted a crowd at every performance. It was at these concerts that Emma Juch, the beautiful German singer, was such a favorite, and Mme. Carreño, the pianist, and Tagliapietra, the baritone, at one time her husband; and Madeleine Schiller, the pianist, too. The concerts were of a high order, but they were always kept within bounds, and they were sufficiently popular to appeal to the mass of music-lovers, rather than to the elect and select few. Calling concerts "popular" doesn't make them so, and very often what the public understand by "popular" is very different from what an educated musician like Mr. Klein understands.

Among the good stories told by Andreas Dippel, the other night, when the Pleiades Club gave a dinner in his honor, was one concerning an experience he had some years ago, when the Metropolitan Opera Company was traveling West, giving opera in the various cities.

At one place the manager asked him: "What do you open with?"

"I think, with 'Tristan und Isolde,'" said Dippel.

"Have they played here before?" inquired the manager, blandly.

That is about on a par with the story of the Western manager who, when he was asked if he could give a date to Henry Irving and his company, demanded in a telegram:

"Do they parade? If not, don't want 'em!"

Yours,
MEPHISTO.

Spalding at Baltimore

By arrangement with R. E. Johnston, Albert Spalding has been secured to give a violin recital before the Peabody Conservatory of Music, Baltimore, on Friday afternoon, the 12th. He will be assisted by Alfredo Oswald, pianist.

BEETHOVEN CYCLE BEGINS IN NEW YORK

Novel and Interesting Program at
the First of Symphony
Concerts

It is a pleasure to chronicle again the opening of a Beethoven Cycle such as was given last year by the Symphony Society of New York, with Walter Damrosch as conductor. The program of the first concert of the Cycle, which was given on February 4 at Carnegie Hall, presented the First and Second Symphonies, the Scene and Aria, "Ah, perfido," which was sung by Mme. Jomelli, and the Trio for Flute, Bassoon and Harpsichord, the instruments being played respectively by Messrs. Barrere, Mesnard and Damrosch.

Mme. Jomelli, with her clear and powerful soprano tones, gave a finished, although not intensely dramatic reading of the Scene and Aria. The fullness and purity of her tones are always to be depended upon.

The novelty of the program was the Trio for Flute, Bassoon and Harpsichord. This composition, it is stated in the Symphony Society's Bulletin, was withheld from the world for over a century. Though its existence was known, it was not printed until a few years ago. The manuscript was found among Beethoven's posthumous papers and was sold at auction for twenty florins. The composition is from Beethoven's earliest period, when he was organist to the Elector of Cologne. The harpsichord used was manufactured by Chickering & Sons, who have of late, under Mr. Dolmetsch's direction, manufactured a number of very fine clavichords and harpsichords.

Curiously enough, the demand for them has not been wanting. The peculiar tone color of the Trio with this combination of instruments interested the audience intensely and undoubtedly delighted them as well. Mr. Damrosch carried the harpsichord part well, which must have been a difficult and even disturbing task to one accustomed to the piano, for as the harpsichord mechanism plucks a string, a snap occurs in the depression of the key which is unknown to the piano. The tone of the instrument was not widely dissimilar from that of the cembalo heard in our Hungarian café orchestras, and was much more effective in rapid scale and arpeggio passages than in chords. The tones of the instruments blended well and Messrs. Barrere and Mesnard showed themselves master artists. The composition itself though an excellent work is not intrinsically of great importance.

The symphonies were sympathetically interpreted, and the many fine points which stood out showed that Conductor Damrosch had rehearsed them in no perfunctory manner. The larghetto of the second symphony was given with particularly impressive effect. A. F.

For a Comic Opera

Of course you need a prince who would a princess wed.

This rule they've followed since the year One, be it said.

For comedy, a king who drinks at every chance,
And does a highland fling or some eccentric dance.

An inn should be the scene, with villagers a throng,

To gambol on the green and sing a drinking song;

Of girls you want a lot, or else the show were flat.

And what about the plot? You needn't think of that.

—Exchange.

Perlee V. Jervis gave a pupils' recital at the Pouch Gallery, Brooklyn, January 30, in which compositions by MacDowell, Guy, Lack, Grieg, Heller, Paderewski, Nevin, Chopin and Liszt were played by a dozen of his pupils.

Germaine

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"SALOMÉ" CONTINUES TO ATTRACT CROWDS

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Forth Mme. Cavaleri
in "La Bohème"

WEEK AT THE MANHATTAN

Wednesday, Feb. 3—"Salomé": Mmes. Gardén, Doria, Severina, Tancredi; MM. Dalmorès, Dufranne, Vallès, de Segura, Selav, Venturini, Montanari, Daddi, Collin, Malfatti, Crabbé, de Grazia, Fossetta.
Friday, Feb. 5—"Salomé."
Saturday, Feb. 6—"La Bohème": Mmes. Cavaleri, Zeppilli; MM. Constantino, Sammarco, de Segura, Collin, Fossetta. Evening—"Tales of Hoffman": Mmes. Espinasse, Zeppilli, Trentini, Doria, Mariska-Aldrich; MM. Dalmorès, Renaud, Gilbert, Crabbé, Daddi, Gianoli-Galletti, Reschiglian, Venturini, Franzini.
Monday, Feb. 8—"Salomé."
Wednesday, Feb. 10—"Aida": Mmes. Agostinelli, Doria; MM. Zenatello, Sammarco, Arimondi, de Grazia, Venturini; Mme. Valéry (danseuse).

Sensation took wings unto herself during the past week's performances at the Manhattan Opera House, nothing especially eventful having followed the furore of *Salomé's* première. Cavaleri's Manhattan début in "La Bohème" and a season's first "Aida," with a new *Amneris*, awoke the only ripples of comment, beyond that of the widening circle of "Salomé" gossip.

"Salomé" drew another immense audience on Wednesday evening. The original cast appeared, their work showing the force and conviction of a now familiar rôle. There was the same peculiar psychological effect upon the auditors, a keen interest being evident, but vociferous applause being missing, the people departing quietly.

The listening ear at the public pulse learns that whether "Salomé" may or may not be epoch-making, or of lasting artistic value, or likely to retain a place in operatic répertoires, one thing is certain: so long as it is played by such a cast as is now presenting it, it cannot fail to attract the public.

One of the most extraordinarily sensational, and still legitimately artistic creations the modern lyric stage has ever seen is the marvelous detail and febrile force in Miss Gardner's impersonation. The eye and mind are so held with the passion and power and pictorial imagery and suggestion of her action and gesture that the music fades away and becomes secondary. One hardly cares what she sings or how she sings it.

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PROGRAM

PIANO.—Nocturn; Impromptu; *Noble Kreider*. Intermezzo; Carillon; A Legend; *Arne Oldberg*.

SONGS FOR BARITONE.—Drake's Drum; *Arthur Farwell*. Take, O Take Those Lips Away; Is She Not Pure Gold; *John Beach*. Sea Dirge; *Frederic Ayres*. Pirate Song; *Henry Gilbert*.

PIANO.—Negro Episode; *Henry Gilbert*. Impressions of the Wa-Wan Ceremony; a, Nearing the Village; b, Song of Approach; c, Song of Peace; d, Choral; Navajo War Dance; *Arthur Farwell*.

SONGS FOR SOPRANO.—Salambo's Invocation to Tanith; Faery Song; *Henry Gilbert*. Zonian Lullaby; Sunrise Call of the Zulus; *Carlos Troyer*. Where the Bee Sucks; *Frederic Ayres*. Israel; *Edgar Sullivan Kelly*.

Other American programs arranged on request. The Wa-Wan Press selects carefully from the works of many American composers. The above works are selected carefully from the Wa-Wan Press. All works sent on approval. Catalogues for all.

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for the force of her dramatic art alone is so compelling.

And Dalmorès's *Herod* is an equally powerful and convincing study in depravity. That nervous, cackling laugh after the dance, that stealthy horrified stealing up the stair after the final horror of the kiss, are stamped upon the imagination as character drawing of the most marvelous. Friday and Monday evenings saw repetitions of the Strauss music-drama.

The splendid acoustics came gallantly to the rescue of Cavaleri as *Mimi* in "La Bohème" at the Saturday matinée, and her singing would have pleased even Puccini. Constantino sang as though he enjoyed it as much as did the audience, and betrayed good histrionic abilities in the last act. Sammarco as *Marcel* was an object lesson for all baritones. Zeppilli, as the grisette *Musette*, was more than acceptable.

Tuneful "Tales of Hoffman" proved Offenbach the musical *raconteur par excellence* on Saturday evening. Adjectives have been exhausted in description of Renaud's masterly handling of the triple rôle. A word to the wise is useless. Dalmorès's singing proved the "Salomé" Straussian spell to be non-harmful. "Alice-Sit-By-the Fire" Zeppilli and Gilbert finished off a cast to the Queen's taste.

ALBANY OBSERVES CENTENARY

Musical Association Performs the "Elijah" in the Cathedral of All Saints

ALBANY, Feb. 8.—The Albany Musical Association, with its fine traditions and splendid achievements, joined with other music-lovers the world over in celebrating the centenary of the great composer, Felix Mendelssohn-Bartholdy. It was the mid-winter concert of the association, with the Cathedral of All Saints as the impressive setting for the production of the oratorio, "Elijah."

The soloists were Gwilym Miles, Corinne Rider-Kelsey, Marguerite Hall and Cecil James, with a well balanced chorus; Dr. Arthur Mees as conductor, and Dr. Percy J. Starnes as organist.

In this celebration the Albany Musical Association stands alone, as this was the only official recognition of the composer's centenary by any musical organization in this section of the country, and though the association's efforts in the past have always been of importance, more than usual significance was attached to this particular concert.

BEEBE-DETHIER RECITAL

First of Sonata Series Given at the Hotel Plaza, New York

The first of three sonata recitals for piano and violin, by Carolyn Beebe and Edouard Dethier, took place Monday afternoon in the ballroom of the Hotel Plaza, before an appreciative and distinguished audience. Vitali's "Ciaccona," in G minor; Bach's Sonata, in A major; Leclair's Sonata in C minor, and that in D major of Handel, comprised the inviting list of items.

The performance of antiques exclusively might presuppose a failure to hold closely the attention of the audience, but the two artists brought to their tasks an art so refreshing and charming that the impression was most favorable. Miss Beebe, the pianist, proved herself to be an admirable ensemble artist. Her playing was clean-cut, nicely subdued and full of rhythmic grace. Mr. Dethier is a violinist of high attainments and his work on this occasion gave renewed opportunity to enjoy a tone of remarkable beauty, a facile technique and a thoroughly musicianly treatment.

SINGS AT UNIVERSITIES

Margaret C. Rabold, Soprano, Popular at Many Educational Institutions

Margaret C. Rabold, the soprano who recently made a most favorable impression at her recital in Mendelssohn Hall, New York, has been appearing with marked success, since the beginning of the present season, in recitals at the large American universities. On October 24 she sang at Princeton, on October 27 at Harvard and on the 28th of the same month at Amherst. Miss Rabold's art was also enjoyed by students at Miss Master's School in Briar Cliff, Mrs. Dow's School, Yale University and Bryn Mawr. Her most recent appearance was on Wednesday of last week at the residence of H. La Barre Jaynes, No. 1035 Spruce street, Philadelphia.

Miss Rabold's plans include a private recital in New York on February 24, and in Cambridge, Mass., on March 10.

TWO REVIVALS AT THE METROPOLITAN

Morena and Burrian Make Their
First Appearances of
the Season

WEEK AT THE METROPOLITAN

Wednesday, Feb. 3—"Manon": Mmes. Farrar, Sparkes, Van Dyck, Matfield, L'Huilier; MM. Caruso, Scotti, Noté, Bégue, Reiss, Bozzano, Cibelli, Paterna.
Thursday, Feb. 4—"La Wally": Mmes. Destinn, Ranzenberg, L'Huilier; MM. Martin, Amato, Rossi, Campanari; Mlle. Torriani (danseuse).
Friday, Feb. 5—"Tannhäuser": Mmes. Morena, Van Dyck, Snelling, Wakefield, Fremstad, Sparkes; MM. Burrian, Feinhals, Blass, Reiss, Bayer, Mühlmann, Günther, Sparkes.
Saturday, Feb. 6—"Madame Butterfly": Mmes. Destinn, Fornia, Mapleson; MM. Grassi, Amato, Bada, Tecchi, Mühlmann, Paterna, Bégue. Evening—"Don Pasquale": Act I, Mme. Sembrich; M. Scotti. "Il Barbiere di Siviglia": Act II, Mmes. Sembrich, Matfield; MM. Bonci, Campanari, Didur, Paterna, Tecchi, Bégue. "La Traviata": Act I, Mmes. Sembrich, Farrar; MM. Caruso, Scotti, Didur, Amato, Bada.
Monday, Feb. 8—"Aida": Mmes. Rappold, Homer; MM. Caruso, Scotti, Didur, Rossi, Bada.
Wednesday, Feb. 10—"Tannhäuser."

The last week at the Metropolitan was satisfying to the most insatiable feature mongers. Topping all, of course, was the goodbye of Marcella Sembrich in a miscelany of coloratura rôles. Following came Massenet's "Manon," "Aida" and "Tannhäuser," all first-borns of this season, and a new "Madama Butterfly," in the shape of Emmy Destinn. The performances were all satisfactory, and the vitriolic pens of the critics, forced so many times in a week to burn the midnight oil, were perforce laid aside to allow the hand of judgment freedom in generously distributed pats upon the artistic backs.

Caruso's *Des Grieux* in "Manon" on Monday evening proved to be an unusual exhibition of the singer's art. Geraldine Farrar atoned in beauty for a slight vocal insufficiency. Verily, she was a thing of beauty and a joy forever. In passages calling for full tone in the upper scale there was room for improvement, but in general she was effective. In the final scene she excelled. Her acting was well-conceived. It cannot be said that Scotti as *Lescaut* was vocally an acquisition to the ensemble, but his fellow baritone, Noté, again showed his good schooling in French rôles.

"La Wally," on Thursday evening, gave Conductor Toscanini a chance to prove by intimacy with the music that the libretto will have to account for many of its defects. Destinn proved that she finds excellence a steady habit in the portrayal of *Wally*. Martin's acting and singing deserved a better fate than his untimely end, *à la avalanche*. Amato and Campanari were both creditable.

Friday brought delight to the Wagnerians in the form of the adventures of the Knight *Tannhäuser*. The two imports, Bertha Morena and Carl Burrian, in the singing and the leading rôles, assured the audience in a production of dramatic vitality and musical beauty that it would not be necessary to look further for exponents of Cosima's husband's masterpiece. Mme. Morena was in superb voice, and sang with a plenitude of tone, a richness of color and emotional expression altogether satisfying. Her heroic stature is also an ornament to the part. Burrian's work was much better than that of last year, decidedly fresher and more musical in the higher register. Feinhals and Fremstad lived up to their reputations.

Eame's indisposition led to the discovery of a new "Aida" at Monday evening's performance. Marie Rappold was the "find," and while her voice is light for the dramatic climax of the second act, it is so true and musical and is used with so much taste that the general result proved to be delightful. Caruso, Homer, Scotti and Didur completed a cast of concomitant ability.

Although a trifle maternally for the part, Destinn substantiated her London reputation in "Madama Butterfly" at the Saturday matinée. Her interpretation was instinct with dramatic life and fire, and pulsated with vocal beauty. The new *Pinkerton*, Rinaldo Grassi, has vocal qualities of much merit.

CHICAGO PIANIST'S DEBUT

Paloma Schramm Makes Favorable Impression with Difficult Program

CHICAGO, Feb. 8.—A large and fashionable audience showed interest in the first appearance of Paloma Schramm, a gifted young pianist, and paid respect to her admirable preceptress, Mrs. Regina Watson, last Tuesday evening, in Orchestra Hall.

The sisters Schramm, Paloma the elder still in her teens, came to this city from Southern California three years ago. Since that time her education has been so far advanced that she essayed a program of astonishing difficulty for her début. It opened with the massive Beethoven "Emperor" Concerto. Miss Schramm certainly has been excellently schooled, and was faithful in her work, although it was lacking in the technical toil and the deep rhythmic sense it demands. However, be it remarked that in spite of her youth and inexperience Miss Schramm made a pleasing and marked impression. The Grieg Concerto that closed the program was much better adapted to her powers of illustration and was most favorably received. She proved herself to be a pianist of remarkable promise. Her fingers are fleet and strong, her hands are very small; but she evidently has a fine technical equipment to lead on to her mastery of high standards in music. The Thomas Orchestra, under the direction of Frederick Stock, furnished the background for this interesting débutante.

C. E. N.

BOSTONIANS IN NEW BEDFORD

Well-known New England Artists Give Brilliant Concert

NEW BEDFORD, MASS., Feb. 8.—The second subscription concert in a successful series being given this season took place last Monday evening, when an interesting program was given by Professor Willy Hess, concert master of the Boston Symphony Orchestra; Bertha Wesselhoeft Swift, soprano; Helen Reynolds, violinist; and Margaret Gorham, pianist; all of Boston. The program included Bach's Concerto for two violins in D minor and Sarasate's "Navarra," played by Miss Reynolds and Professor Hess, also solo numbers for the violin. Miss Swift sang an aria from Massenet's "Le Cid" and a group of songs including a beautiful old French ballad, "Come, Sweet Morning." Miss Gorham played musicianly accompaniments.

The numbers for two violins were enthusiastically received by the audience, and in these Miss Reynolds again demonstrated her ability. Miss Swift was in excellent voice, and added greatly to the success of the evening's program.

The third subscription concert will be given April 5 by the Hess-Schroeder Quartet.

D. L. L.

A Correction

In MUSICAL AMERICA's account of the Mischa Elman violin recital in Carnegie Hall on January 28 the "La Folia" Variations were attributed to Corski instead of Corelli; the Menuet to Morgan instead of Mozart; and the encore "Le Rondo des Lutins," by Bazzini, was recorded as the "Witch's Dance," by Pagannini.

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HAND CULTURE—A SHORT ROUTE TO THE MASTERY OF TECHNIQUE

Dr. Wald Schnee Advances a Novel and Practical Means of Developing the Fingers and Wrists of Pianists, Violinists and Other Players of Musical Instruments

That great desideratum, a "short cut" to the realization of the artistic ideals, in the way of facilitating and perfecting execution, has found a possible solution, and at least an aid of superlative import, in a system of hand culture or massage now being practised and advanced by Dr. Wald Schnee, of Berlin, Germany.

The attaining of the virtuoso's masterly execution without the sacrifice of numberless hours of practice, will probably be the means of saving many laps in the race for success.

Numbered among the prominent artists who have sent scores of pupils beside personally taking the treatment are the great violinist August Wilhelmj, Tenejin, Waldemeyer-Mehr, Van Lier, Van Ween, Barmas, Egidi, Elsie Playfair, Paul Juon and Anna Osten. Xaver Schwarzenka on reading the physician's entire work on the hand endorsed it warmly. Dr. Schnee plans a trip to America within a year, during which time his book will be translated into English.

In a work recently published on his "hauptprofession" Dr. Schnee says:

"The origin and process of development of the human hand, like that of human life itself, is veiled in impenetrable darkness. One thing is certain, and that is, that our organs and members—by continued activity in one certain direction—are capable of being made to perform new functions, and this leads to the inference that with proper training and cultivation they are also capable of being brought to a point of perfection. Any faculty which is to be brought to a high degree of perfection demands training and discipline.

"The human hand is no exception to this rule; on the contrary, it not only demands the training which leads to perfection, but it is thoroughly responsive to such training. The lack of a definite 'hand culture' must, therefore, unquestionably be regarded as a glaring defect in musical pedagogics.



Dr. Wald Schnee Administering Treatment to Clarence Adler, the Chicago Pianist

"No special training of the hand is necessary for the ordinary occupations of everyday life, for here the movements of the fingers are restricted as a rule to more or less comprehensive, and not particularly rapid extensions. Immeasurably greater demands are made upon the hand in playing upon the piano, or the various stringed instruments. The hand in its natural construction is qualified to obtain mastery over the various musical instruments, for the latter were invented and constructed to be played upon by the human hand.

"It has been proved that mere practice on any particular musical instrument does not suffice to bring the hand to the extreme limit of its possibilities. This can only be brought about by direct 'Hand Culture,' consisting in a definite system of training, which has for its object the direct removal of all the mechanical hindrances present in every hand, in greater or lesser degree; in other words, making the skin and ligaments more elastic and by strengthening the weaker parts of the hand.

"For example, it is possible very materially to reduce this resistance of the transverse ligaments and the skin (in the palm of the hand as well as that which stretches from finger to finger) by gentle, gradually increasing, judicious extensions, and in this way to make the skin and transverse ligaments more elastic, more yielding and more ductile.

"Further—and this is quite as essential—it is possible to strengthen appreciably the weak and sensitive tensor or spanning muscles of the fingers, by carefully individualized movements of resistance—these movements to be gradually increased in tension as the muscles gain in strength.

"The above mentioned 'stretching exercises' result in a noticeable husbanding of strength in the use of the 'tensor muscles'—for as the skin gains in elasticity a proportionate decrease of effort is required from these muscles. Results are attained by far more facile means and the hands—and consequently the playing—are thus benefited.

Berlin Professor Numbers Among His Patients Many Well-known Musicians Who Take His Massage Treatment—His Theories Explained in an Interesting Treatise

"A rational system of 'Hand-Culture' is not only of service as a hygiene of the hand for the reason that it protects the hands from nervous irritations, but is also of incalculable value to the music students from a technical standpoint, as well as for the virtuoso—quite irrespective of the degree of technical facility. As to what part technical skill plays in the success of an artist need not be discussed. But how is it possible in view of the difficulties which abound in modern compositions to achieve complete success without a brilliant technique?

"It also must be remembered that the concert-going public is absolutely spoiled in regard to the technical side of a performance. For this the virtuosi are responsible, as for the most part their astounding success is looked for and found in their sensational technical facility rather than in their power of idealizing their art. Perhaps their emotional natures were never very deep or perhaps their musical feeling has been submerged wholly or partially, in that zealous pursuit of that phenomenal technique and their ignorance of the shortest way to virtuosity.

"Technique is avowedly a mere means to an end, and as such must not be overrated; it nevertheless remains the means without which at the present day an absolutely unqualified success is out of the question. It is, in short, even for the musician an indispensable qualification.

"Many work with praiseworthy diligence, with a persistency which compels our admiration, in order to attain the necessary degree of technical perfection—the result being an undermining of their nervous systems and more often an 'overplayed hand,' when a timely course of 'Hand Culture' might have saved genuine talent from permanent collapse and failure.

"The question as to the capacity of the human hand to be brought to a pitch of perfection in the service of art is to be answered by an emphatic affirmation."

A print of the stretched hand is always taken by Prof. Schnee before and after a series of treatment, thousands of which are on file.

JASON MOORE.

HONORS MAUD POWELL

Los Angeles Celtic Club Makes Violinist Honorary Member

Maud Powell, America's distinguished violinist, has just received formal notification from the Celtic Club of Los Angeles that she has been elected an honorary member of that organization. She is the only woman identified with the society. Her notification reads as follows:

"This is to certify that at the regular conference of the executive branch of the Celtic Club at Los Angeles, an organization composed of men of the Celtic race, and in the membership of which there are representatives of six Celtic nations, namely, Scotch, Cornwall, Wales, Ireland, Brit-

ain and the Isle of Man, it was proposed and unanimously agreed that Maud Powell be elected honorary member of the Celtic Club of Los Angeles. This action was taken in accordance with the authority vested in the executive branch and was ordered after due investigation of the character of Maud Powell, a native of Illinois, and of true Celtic ancestry."

The testimonial is signed by Malcolm Macleod, past president; John S. McGroarty, president; Edmund Mitchell, vice-president, and William Phillips, treasurer. During her recent tour to Los Angeles Mme. Powell was the guest of honor of the Celtic Club, and the souvenir programme arranged for the occasion contained verse written by A. E. Lynch, one of the members, called "Maud Powell's Patrick's Day."

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MORE TRICKS OF VOCAL QUACKS

Reginald Wright Kauffman Tells How They Make Their Pupils Blow Spitballs Toward the Ceiling—Cornetists Who Teach Singing

In exposition of the numerous quacks in the voice training field, Reginald Wright Kauffman has written an interesting account in *Hampton's Magazine* of the many and pernicious "fakes" who are the shoals and snags to thousands of the innocent and ignorant who navigate the seas of song. The exposé shows the art and artifice of the impostors, who, under the disguise of a foreign name, and the externals of an artistic temperament, lie in wait for the bank deposits of the aspirant for vocal eminence.

The story relates the experience of a young girl, who, backed by the usual family enthusiasm as to her "future," comes from a small town to seek vocal truths in return for a meager amount of money. The usual "Madame" tells her confidentially of the cheapness of her "course" compared with that of the others, and when the novice almost loses consciousness at the mention of a five-dollar-an-hour charge, alludes to an introductory "breathing" course, and with stupendous generosity offers a free test.

Into another room she is then taken, and given the rather startling order to "lie down." Overcoming objection, the poor victim is commanded to make a spitball of a bit of white paper, and then, while lying on her back, inflate her lungs to the greatest capacity, form her lips as if to whistle, and, with all her strength, blow ceiling-ward. This is "Madame's" breathing method, and the "pupil" is told that her "course" will be consummated when the tell-tale spitballs are sufficiently propelled as to reach the ceiling. The young girl remembers that even to prima-donnaship there is no royal road, and accordingly takes three weeks of spitballing at \$30 per week, at the end of which she still finds gravity keeping her spitballs from gaining the coveted height.

The story continues: "It is needless to tell the initiates that this sort of 'method' is an absolute absurdity, but it should also be needless to say to anybody that its absurdity is the very element which makes the swindle successful.

"It is time that men and women music

lovers, and particularly the women, realized this. Under one form or another the 'fake' vocal teacher is laying, every working day of the year, a firm paw upon something astonishingly close to a million and a half of America's dollars. The species is to be found in Boston, Philadelphia, Washington, Chicago, and even San Francisco, but the first asset of this sort of bunco steerer being a foreign name, and New York being our great port of entry, the frauds thrive there to the extent of at least five hundred. Swarming in studio buildings, and practically combining in an almost veritable trade union, they average each ten pupils a day, from thirty minutes to an hour per pupil, and they make an average charge of \$5 per hour. You can well imagine that the teachers can find uses for the money; but nobody has as yet been able to conjecture what becomes of all their operatic stars. The psychology of the swindle is hugely simple. Any other pretense requires at least some grain of reality. To attempt to teach the piano or organ it is at least necessary to be able to play somewhat, however little; but scarcely any singing master is expected to be able to sing. On the other hand, whereas, when you seek to dispose of a gold brick you have first to deceive your purchaser, the victim of the vocal fakir comes to him already deceived, the easy subject of profound autohypnosis."

Another variety of swindler is what is called "The Forty-third Street Master," and belongs to the sort that bank on being Artistic (with an upper-case A, very broad). Dapper of figure, he is always carefully dressed from shoes to shoulders, and carefully careless from the throat upward. His frock coat almost conceals his low collar; his tie is soft and black and drooping, and he wears his hair long and brushed back over his head without any part. He has a "method" of his own. His is the startlingly original "theory" that the true quality of the voice is only to be learned by two weeks' initial procedure in the way of an hour's daily conversation. He bases his "theory" upon a work written by James Rush, M. D., in 1827, called the "Philosophy of the Human Voice."

According to his theory and that of other quacks, the voice is like a stringed instrument. The rationcination is, therefore, that any professor of the banjo or similar instrument is qualified to train the "human voice divine."

"That amazing sort of argument goes all down the line. There are cornetists who give vocal lessons, because, they insist, the voice is a wind instrument and they know all about horns. There is even to be found one man who has secured several pupils because he can play a trombone, and another because he is a master of the flute.

"Less ingenious, but more common, are the church organists who teach singing. A few of them really know something about it, but nearly all take pupils. Students come to them with especial readiness, for the pupil whose home is at a distance naturally wants a job as soon as one can be secured, and the general belief is that an organist can always find you a place in his church's choir. For the most part he can, and for the most part he does, but, also for the most part, the student cannot be said to be advancing merely because she is singing in public and wearing a cotta and a gown."

CARRENO AND YSAYE

Noted Artists to Give Joint Recitals Here Next Season

Mme. Teresa Carreno, the pianist, is scheduled for an American tour next season, as well as the famous violinist Ysaye, and arrangements are now being made for their joint appearance in ensemble, playing in the principal cities of the country.

Ysaye is at present engaged on a tour of twenty concerts in Scandinavia, after which he will appear in concerts and recitals throughout Europe.

His American tour next season is under the management of R. E. Johnston, as usual, this being his fourth trip to this country under Mr. Johnston's direction.

Harriette Cady Gives Two Recitals

Harriette Cady, pianist, whose New York studios are at No. 253 West Forty-second street, recently played two programs, one composed of classic selections and the other entirely modern, in South Orange, N. J. In addition, she has played for the MacDowell Club and at many private musicales in this city during the past month.

FROM CHORUS TO STAR

Toledo Singer Makes Notable Advance in Her Operatic Career

TOLEDO, O., Feb. 8.—Myrtle Thornburgh, a Toledo girl, who began her stage career as a member of the chorus of the Cleveland Hippodrome Company three months ago, is now singing the title rôle in Puccini's "Madam Butterfly."

Miss Thornburgh was born in Edinburg, Pa., but for the last fifteen years has lived in Toledo, where her father is a well-known business man. Miss Thornburgh's study was all done in New York, where she was a pupil of the same teachers who produced Corinne Rider-Kelsey. In November last she joined the Cleveland company, then at the Cleveland Hippodrome as a permanent organization, singing in the chorus, but studying the principal rôles meanwhile. Since that time the company has been touring the West.

During the engagement in Cumberland, Md., both the principal and her understudy became ill, thus giving Miss Thornburgh an opportunity to show her worth. So successfully did she sing the part that she was engaged to present this principal rôle alternating with the former *Madam Butterfly*. The Cumberland papers commented most favorably on the pure quality of Miss Thornburgh's voice, which is a mezzo-contralto.

Début of the Dresden Orchestra

The American début of the Dresden Philharmonic Orchestra, which comes to this country next Spring for a four weeks' tour, will be made at the Syracuse Festival April 12, 13 and 14. The orchestra will be supported by two quartets, one consisting of Jomelli, Langendorff, Lawson and Hastings; and the other Maconda, Bouton, Lawson and Lockhart. They will also have the assistance at Syracuse of two soloists, Albert Spalding, violinist, and Germaine Schnitzer, pianist.

Mrs. George J. Gould Gives Musicale

Mischa Elman, the violinist, and Enrico Caruso were the soloists on February 5 at a musicale in the Hotel Plaza, New York, given by Mrs. George J. Gould. Two hundred guests heard the presentation of the program.

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ECHOES OF MUSIC ABROAD

RUDOLPH GANZ drew another crowd of Berliners to Beethoven Saal for his second concert with orchestra in the Kaiser's city. His program proper was a typical "Made in Germany" specimen—that is to say, it consisted of three piano concertos. For the traditional three he chose the Tschaiakowsky B flat minor, the Beethoven C major, the Liszt in E flat.

"It is doubtful that Ganz has ever played with such well-poised bravura and such beauty and nobility of tone," writes August Spanuth in *Die Signale*. The only mistake he made lay in drawing the early Beethoven concerto from its proper place in the school room. The cadenza he used in it was from his own pen. In thus reviving one of the least satisfying of the Bonn master's five piano concertos Mr. Ganz has taken the cue from Ernst von Dohnanyi, who has been trying to interest his audiences in the one in B flat major—the first of the series—this Winter.

WITH 1,936 representations to his credit, Wagner again towers head and shoulders above all other composers in the records of the opera houses of Germany for the last complete year. Verdi stands second, with 757 performances, followed by Lortzing with 654. Bizet and "Carmen," with a record of 479, wrested fourth place from Mozart by a margin of eight performances.

Next to "Carmen" the highest single opera figure was reached by Eugen d'Albert's "Tiefland," which, incomprehensible as it may be to those who have heard the work here, was sung 463 times—114 times at the Berlin Komische Oper alone, thanks to Maria Labia's impersonation of *Marta*. Of Wagner's works "Lohengrin" was given most frequently—395 times, as against the 333 of the previous year. "Tannhäuser" came next with 332 performances, while "Der fliegende Holländer" had 241; "Die Walküre," 209; "Die Meistersinger," 183; "Siegfried," 157; "Götterdämmerung," 134; "Rheingold," 127; "Tristan und Isolde," 112, and "Rienzi," 46.

Strauss's "Salomé," with its total of 217, had fewer hearings than the year before. Beethoven's only opera, on the other hand, was heard 219 times. As long as wholesome "Fidelio" can outdistance abnormal "Salomé" and melodious Weber is levied upon for 325 of the year's performances there is no occasion to worry about the country's fate operatically. A Meyerbeer slump is revealed by the insignificant total of 152, while a curious anomaly is found in the continued popularity among the Germans of Thomas's "Mignon," which was sung 296 times. Of Gounod's 249 performances 221 fell to "Faust," leaving a very small balance for "Roméo et Juliette." Saint-Saëns's "Samson et Dalila" reached the eighties.

Mascagni's "Cavalleria Rusticana" headed the modern Italian products with its 246, though Leoncavallo's "I Pagliacci" and Puccini's "Madama Butterfly" and "La Bohème" were not far behind. Returning to the Germans, Humperdinck's "Hänsel und Gretel" had 136 hearings, Kienzl's "Der Evangelimann" 110, Goldmark's "Queen of Sheba" 35 and "The Cricket on the Hearth" 13.

MAYENCE, having weighed an American prima donna and an American conductor in the balance and found them not wanting, welcomes more material of the same national brand for its Municipal Opera. Ellison van Hoose, who has been coaching in Berlin since the beginning of the season, has just signed a two years' contract to sing first tenor rôles there, opposite to Marguerite Lemon, while Henry Hadley waves the bâton for them.

This week Mr. van Hoose has filled one of the most desirable concert engagements Berlin has to offer. He was the soloist of the regular semi-monthly subscription concert of the Philharmonic Orchestra, under Arthur Nikisch, on Monday.

As a guest *Brünnhilde* at the Royal Opera last week Edyth Walker inspired the Berlin critics to a repetition of the approval of her *Isolde* invasion of dramatic soprano territory met with in London last Spring. When contraltos and mezzo-sopranos of

established reputation manifest discontent with their lot and attempt to soar higher the public's attention is called to the wider range of rôles available to the loftier voices. There is another, more pertinent explanation—on the European stage the dramatic soprano commands the highest salary.

IF you would be a successful tenor you must blow your own horn. This is the conclusion reached by Alvarez, the French tenor, in an attempt to explain to his own

after he entered the French army as an eighteen-year-old conscript.

After he had completed his military service he took singing lessons, but when he applied for admission to the Paris Conservatoire he failed to meet the entrance requirements of that institution. Crestfallen, he returned to his cornet, but eventually an influential musical friend secured him an engagement at a provincial theater and in 1892 he became the leading tenor at the Paris Opéra.

WHAT the National Opera Union organized by Charles Manners has accomplished for the cause of English opera in England will be put to its first test in May, when, if present plans carry, three



GIACOMO PUCCINI

At his home in Torre del Lago, Italy, Giacomo Puccini has been absorbed in the task of translating into tone David Belasco's play, "The Girl of the Golden West," which will be his next contribution to the repertoire of the lyric stage. Many contradictory reports have been circulated regarding the progress he has made with this essentially American subject, but it is safe to say that next season will be well under way before the novelty will be ready for its first public hearing. It is generally understood that the *première* will take place at the Metropolitan and that Henry W. Savage will present it in English throughout the country. The most popular composer of the young Italian school hopes to duplicate with it the widespread success of "Madama Butterfly." The photograph herewith reproduced, the most recent he has had taken, was sent by him not long ago to his friend, Albert J. Weber, who is a well-known figure in the music circles of both New York and Paris.

satisfaction why Directors Messager and Broussan dropped him from the Paris Opéra's company at the beginning of the year.

"I was paid \$2,000 a night when I sang at the Metropolitan in New York," he tells the interviewers, "and as I sang ten times per month for five consecutive seasons my salary was \$20,000 a month, only I did not proclaim the fact from the housetops. That is where I made a mistake, however. Try as I might, I have never been able to acquire the bluffing talent, for it is a talent." Modesty, thy voice is tenor!

From playing a wind instrument to entering the first tenor ranks is evidently a natural progression. Charles Dalmorès was a Samsonian horn-player when someone discovered that Nature intended him for a vocal *Samson*, and Alvarez, it seems, became solo cornet in a regimental band soon

works by British composers will be produced at Drury Lane Theater during a three weeks' season.

"The unsatisfactory state of grand opera in this country as compared with grand opera on the Continent is well known," writes Mr. Manners, "and it is the Union that can better existing conditions by helping in this plan. It is designed to show that not only can performances of grand opera in English be given on a good scale, but that there are works in this form by native composers which justify production."

The operas to be brought forward during this first experimental National Opera Season are Samuel Coleridge-Taylor's "Thelma," Nicholas Gatty's "Duke or Devil," a one-act fantasy, and Colin McAlpin's "Ingomar." Mr. McAlpin is a Scotchman who won a prize of \$1,250 offered for the best grand opera composed by a British subject.

Ethel Smyth, of "Der Wald" fame, refused to allow "The Wreckers" to be included, as she felt that "justice could not be done to it if it were to be prepared and rehearsed at the same time as several other new works."

For this special season two of the Moody-Manners companies, headed by Fanny Moody and Clementine de Vere Sapio, will be united, providing an orchestra of eighty, a chorus of 100 and a small ballet.

Opera in the vernacular may trace its present boom at Covent Garden to the impetus it has received during the last few years from the enterprise of Charles Manners—in this respect England's Henry W. Savage. Even without Mary Garden's august approval the language of the people surely, if slowly, is becoming a permanent and popular adjunct of grand opera in English-speaking countries.

HAVING tested the advertising value of her "common sense concert dress" innovation for pianists of the feminine persuasion, Ethel Leginska, the new pianist of English and Polish parentage and American marriage, is striking while the anvil is hot in undertaking a series of eight recitals in London. The courage and confidence of youth alone can explain so ambitious a project.

In these eight programs the recital-giver is illustrating the characteristic piano music of the different nations. The third, the most recent, was devoted to Polish, Bohemian and Hungarian music. The most unfamiliar name on the list was that of Zdenko Fibich, a Bohemian composer whose output of over 700 works, including operas and symphonies, would seem to have been more remarkable than his talent, according to the *Daily Telegraph's* impression of the specimen offered on this occasion. Grouped with him were Dvůrák and Smetana.

The Polish division was headed by Leschetizky's uninspired "Etude Heroïque," but Paderewski's popular nocturne compensated for it; while along with the Hungarian moderns, Emmanuel Moor and Dohnanyi, Liszt took up his customary station at the end to speed the parting guest, or bid him linger longer, according to the interpreter's ability to transmit his message.

THE organist of to-day is too often "a bit of a composer" himself for the maintenance of high standards of church music, if we are to believe Sir Walter Parratt, the Master of the King's Musick.

Presenting the diplomas to the newest crop of Fellows and Associates of the Royal College of Organists, London, the other day, he quoted George Eliot's aphorism, "Blessed is he who, having nothing to say, avoids to give us wordy evidence of the fact," and ventured this version of it for musicians, "Blessed is the musical person who, having nothing to say, avoids to say it in many crotchets and quavers."

MARK HAMBOURG is back in London after another tour of Australia and New Zealand. Seventy-five audiences heard him. His brothers, Jan, the violinist, who is coming over shortly to claim an American bride, and Boris, the cellist, have opened studios this season in the house where the father of this strenuous trio, Michael Hambourg, still dispenses the kind of piano instruction that paved the way for Mark's experiences with Leschetizky.

TWO of Germany's musicians invited by the committee of the North American Sängerbund to act as judges at the great Sängerbund festival to be held in New York next June have met with opposition in high places. For some reason as yet inexplicable, Herr Meyer-Olbersleben, director of the Royal Music School in Würzburg, and Prof. Simon Breu, of the same institution, have been refused leave of absence to visit America by the Bavarian Ministry of Fine Arts.

THROUGH the instrumentality of the Ricordis, arrangements have been completed to transport La Scala's production of Spontini's "La Vestale" bodily to Paris for a single special performance at the Opéra in aid of the Italian earthquake victims. Soloists, chorus, orchestra, ballet and conductor, the entire personnel of the Milan revival, will participate in this neighborly visit to the French capital.

(Continued on page 31.)

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Paderewskiana

Paderewski, who has again shown his old-time drawing power and can fill Carnegie Hall to overflowing every time that he plays, continues to be one of the most interesting personalities on the concert stage. Last week, when he made three appearances in this city, he was dressed in the same costume with which he has been garbed, in public, for more than a decade: the rather short Prince Albert coat, white flowing Byronic necktie and low collar that is his copyright.

At the Carnegie Hall recital he kept the audience waiting twenty minutes instead of fifteen as is his wont. A former manager in explaining Paderewski's habit of not appearing on time, said: "He waits at his hotel until the exact hour scheduled for his recital. Then, putting his watch back into his pocket, he makes a dash for a cab and tells the driver to go as quickly as possible. Reaching the hall he soaks his hands for four minutes in hot water, that is prepared in advance for him and placed into a pail. These details having been arranged he is ready for the concert."

As usual, Paderewski is accompanied by his personal staff, which includes a valet and a secretary. It is the valet who cuts the famous Paderewski locks which have been so well advertised. No ordinary, garden variety of American barber can clip shears on top of that head.

Those who travel with Paderewski in his private car pronounce him a most entertaining companion. Probably he enjoys poker games as much as any other diversion during his American tour, and he knows the game as well as do the Louis-

ville colonels. One of his companions found this out when Paderewski bluffed him into laying down three kings, the pianist calmly showing a pair of deuces and pocketing the pot.

This same companion once said to Paderewski as they were flying across the country on a limited: "Look out of the window and see why you should be reminded of your country." Paderewski gazed out thoughtfully and said he gave it up. "We are seeing a great many poles," he was told. The pianist continued thoughtful for a moment, and then, as if overcome by the pun, said slowly: "Wonderful!" After that for some weeks he made the joker's life miserable by answering every comment with the observation "Wonderful!"

Recently Paderewski has taken to automobiling and he gets out for a spin whenever the opportunity offers.

One of his entourage explained Paderewski's reason for living in a private car and not in a hotel by saying: "The boss is afraid that some irreverent fellow will shout at him in some public place: 'Paddy, get your hair cut.'"

CLARENCE AXMAN.

Florence Austin Honored Socially

Florence Austin, the New York violinist, who is now touring the West, has been honored by the many receptions and social engagements that have been arranged for her. The Ladies' Thursday Musical Club of Minneapolis, with a membership of over 700, gave a reception for her on January 29, and she is also to be the guest of honor

at the Northwestern Conservatory of Music in the near future.

Miss Austin is meeting with great success in her concert work, playing in Grand Forks, N. D., and Duluth, Minn., to large and appreciative audiences. The criticisms published in the daily papers unanimously hail her as a great artist. Miss Austin will return shortly to fill engagements in Newark and other New Jersey cities, Brooklyn, where her recital in the Pouch Gallery promises to be one of the musical events of the season, New York and other places, before starting on another tour which is now being arranged.

TO HONOR CHOPIN'S MEMORY

Adamowski Trio Will Give Concert in Boston for Monument Fund

Boston, Feb. 8.—The Adamowski Trio, Timothée Adamowski, violin; J. Adamowski, cello, and Mme. Szumowska, piano, will give a concert in Steinert Hall, Monday afternoon, February 22, in commemoration of the one hundredth anniversary of Chopin's birth. The proceeds from this concert will go to the fund now being raised for the erection of a monument to Chopin in Warsaw, Poland, Russia. In giving this concert for this purpose, the Adamowskis give evidence of their devotion for their countryman, the distinguished Polish composer.

The program for Monday afternoon will be made up entirely of compositions by Chopin, and will include the Trio, op. 8, and the Polonaise, op. 3, for piano and cello, together with a group of piano solos which will be played by Mme. Szumowska.

There has been marked interest in this concert, and from present indications there will be a large audience and a substantial amount of money will be added to the fund for the Chopin monument.

D. L. L.

Apropos of the production of Puccini's earliest work, "Le Villi," at the Metropolitan, Carl Maria von Weber's significant remark is worth recalling: "The first opera and the first litter of pups should be drowned."

WISCONSIN SINGER WINS FAME ON FOREIGN STAGE

Carl Cochems Pleases Italian and French Critics by His Grand Opera Appearances

MILWAUKEE, Wis., Feb. 8.—Carl Cochems, of Sturgeon Bay, Wis., a brother of Henry F. Cochems, of Milwaukee, is making an excellent impression in grand opera abroad. Mr. Cochems has just completed a month's engagement in grand opera at Nice, France, and the French and Italian papers are most enthusiastic in their praise of his work. He appeared in leading rôles in seven operas, and as *Balthazar* in "Favorita," *Don Silva* in "Ernani" and *Ferrando* in "Trovatore" he attained his greatest successes. Mr. Cochems has been in Italy for the past two and a half years preparing for a career on the operatic stage. He is now under the tutelage of Sig. Nicolini, the great Italian bass.

While a student under Herman De Vries at the Chicago Musical College Mr. Cochems soon acquired prominence, secured the first diamond medal ever won by a male student at that school, and later concluded his work with a masterful presentation of *Mephisto* in "Faust" at the Auditorium.

The young Wisconsin singer has become well known in Italy, singing at Naples, Milan, Mondovi and various other cities. He has had several tempting offers to tour, but has preferred to complete his studies before entering permanently upon his professional career.

In speaking of the performance of "Ernani," the *Petit Marseillais* of Nice says of Mr. Cochems:

"The first basso, Mr. Cochems, sustained the important rôle of *Don Silva* in a royal fashion. Here is a conscientious artist, possessing a beautiful voice and all of the true musical requisites. We congratulate him most freely and we predict for him, and quickly, a brilliant artistic career."

M. N. S.

Stuttgart will be the scene of this year's *Tonkünstlerfest* of the Pan-German Music Association.

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MISS DUNNING EXPLAINS HER METHOD

Children Are Taught to Associate
Rhythm with Flowers
and Animals

Carrie Louise Dunning, the originator of the Dunning System of Improved Music Study for Beginners, gave an informal talk and demonstration of her methods at the Hotel Empire, Thursday afternoon, February 4, to an attentive and interested audience of teachers and students.

Mrs. Dunning bases her system on advanced ideas of educational psychology, and the belief that the pupil can be made to do all the drudgery of practice by interesting devices, games and entertaining manner of presentation.

"A few years ago," said Mrs. Dunning, "harmony and counterpoint were not considered important. Even now these subjects are not generally looked upon as necessary to musical education. Progress in music study has lagged behind that of other branches of knowledge because of the misunderstanding of the principles of music."

"An ideal musical education should include collateral subjects, and general culture, and a broad intellectual foundation on psychological and educational principles should be laid first of all."

"The object of my method is to teach students the rudiments of music in the most natural manner. I seek first to inspire them with musical thoughts and aspirations, and awaken their imaginations. Children are bumps of curiosity, and, therefore, wish to see how the little games which I provide for their instruction work out. Thus they are inveigled into practice. I say 'children,' but I make no age limit; I have had pupils from four years old to sixty."

"Many children have come to me in tears, saying they hated music, but by the sixth lesson they beg for extra time."

"The first music ever heard was at the 'Creation'—the music of Nature herself, and with this beautiful true thought I begin the 'Journey to Music Land.'"

Mrs. Dunning uses ebony representations in heroic size of musical characters, believing in the futility of the five line staff method. A keyboard with a full staff under and overlapping it so that the lines which are wide apart come under the proper keys has been devised to teach reading. Little jingles are employed instead of cold, dry facts, and songs clapped and sung instill the rhythmic sense into the pupil's mind. The children are taught to associate rhythm with flowers and animals. While one child plays, another makes outline pictures on a blackboard, the lines in the drawing conforming to the measure and rhythm of the music. For example, a tulip is the result of hearing a composition in 2/4 metre.

"Time," says Mrs. Dunning, "is rhythm, not mathematics, therefore a strong rhythmic feeling is of paramount importance."

Inner pulsation is learned by means of the child's own pulse. A stick represents



CARRIE LOUISE DUNNING
Originator of the Dunning System of
Improved Music Study for Beginners

a four-pulse note, a shorter stick one of two pulses, and so on.

Transposition is taught by an ingenious board on which the scales are built with ebony sharps and flats.

Teaching the position of the hand in piano playing begins at the second lesson by means of little songs.

The second lesson also starts the child on a course in ear-training, in which colored cards with colored ribbons illustrate tones. For instance, a blue card represents "Major G," and an ebony symbol of a sharp is his "colored servant."

Other games are played in which children impersonate composers, and the scrap-book habit is fostered.

Another feature of the Dunning system is calling musical signs by their correct terms.

Mrs. Dunning claims remarkable results from her methods. For instance, a child of nine learns in a short time to play the "Pathétique" Sonata. This, she maintains, is due to her theory that nothing is taught mechanically, but always musically.

Mrs. Dunning was assisted by Miss Howe, at the piano. The lecture was repeated the following evening at No. 801 Carnegie Hall.

Mrs. Dunning will open normal classes here next week, limiting her pupils to nine in a class. A Leschetitzky pupil, her method of piano instruction, she asserts, is based on the teachings of her master.

Pillar Osorio, a three-year-old virtuoso at the piano, is the latest local "wonder child" discovered in Leipzig. Entirely from ear and memory, she performs skillfully

difficult classics. Her genius appears non-hereditary, as no unusual musical talent has been exhibited by parents or grandparents.

MENDELSSOHN CENTENARY

"A Midsummer Night's Dream" Played
by New York Symphony

"A Midsummer Night's Dream" was the feature of the New York Symphony Orchestra's concert at Carnegie Hall on February 1. This was the second day of the Mendelssohn centennial week, and the audience was happy in Walter Damrosch's exploitation of that favorite work. Further delectation was in store, the Ben Greet Players carrying the fanciful and delightful lines of the Shakespearean work.

The orchestra played the eight numbers, including the "Wedding March," which was Mendelssohn's ornamentation of the espousals of Theseus and Hippolyta, a familiar number at our most fashionable weddings.

The work of the players and that of the musicians both bore the stamp of high excellence, the instrumentalists especially being commendable, their representation illuminating and irradiating in masterly style the immortal lines of the Avon Bard.

The stage was agreeably draped with curtains of a pleasantly tinted green, the background of these draperies suggesting the idea of the now world-famed wood outside of Athens.

Vernon Stiles in Vienna

Vernon Stiles, the American tenor, expects to make his first appearance at the Royal Opera in Vienna about March 1. Recently, he sang for the first time in "Madama Butterfly," making an even greater success in that opera than he did in his debut in "Faust." Mr. Stiles is at present studying the tenor rôles of "Aida" and the "Huguenots," and will soon attempt the part of Radames.

Mr. Stiles, who is a pupil of S. C. Bennett, the well-known voice teacher of New York, went to Europe with no intention of singing in opera, but, after having his voice tested by Felix Weingartner, that noted director was so pleased that he immediately engaged him for Vienna. The excellent reports from that city are a source of gratification to Mr. Bennett.

Anticipating Each Issue

NORWALK, CONN., Jan. 31, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find renewal of my subscription. I find myself anticipating your delightful paper each week. Many of my pupils tell me the same good things.

Best wishes for continued success and prosperity. Very sincerely,

LILLIAN SHERWOOD NEWKIRK.

THOMAS ORCHESTRA
AROUSES DISCUSSION

Milwaukee Papers Say Chicago Musicians Treated Local Conductor in an Unprofessional Manner

MILWAUKEE, WIS., Feb. 8.—Considerable discussion has been caused in Milwaukee music circles by an occurrence at the recent concert of the Milwaukee Musical Society when certain members of the Thomas Orchestra of Chicago conducted themselves in such an unprofessional manner that the last number of the program was marred for the entire audience. It is not the first time that exhibitions of the kind have occurred when a Milwaukee choral conductor has taken up the bâton instead of the Chicago director, and there is a feeling that it should come to an end.

Editorially, the Milwaukee Free Press, in commenting upon the matter, says:

"Not only was there whispering, smiling and smirking among the group in question during a goodly part of the long Grieg composition, but there was a perceptible exaggeration of manner, which, together with the prevailing inattention, must have influenced the quality of the playing as surely as it marred the enjoyment of the audience."

"We cannot conceive of anything more unprofessional, inartistic and ungentlemanly than the conduct of these musicians, fine artists though they be. Not only are they ethically under obligations to the employing organization to give the audience the best at their disposal, but every instinct of professional helpfulness, esthetic ideality and artistic camaraderie should prompt them to help the local leader in his extremely difficult task of conducting a large chorus and an unfamiliar orchestra after such brief rehearsals."

"We feel certain that Frederick Stock is unaware of the action of the players in question, and we feel just as sure that if his attention is called to it, the incident will not recur. As it is, the Thomas Orchestra owes nothing short of an apology to the Musikverein, its director and the audience which attended the concert."

M. N. S.

Reginald de Koven, the composer and critic of the New York World, composed his first song, "Marjorie Daw," while he was a student at St. John's College, Oxford, England.

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OPERA GIVEN UNDER GREAT DIFFICULTIES

San Francisco Hears Lambardi's Singers in Temporary Theater During Heavy Storms

SAN FRANCISCO, Feb. 4.—The unprecedented rainstorms that have flooded the State have beaten in vain during the past week upon the galvanized roof of the Central Theater, where the Lambardi Opera Company has been giving San Francisco a taste of Italian art. It was only a taste, for the usual season was cut to one week, owing to the company's overstay in the Spanish republics and advance engagements in New Orleans and Havana. In the Winter after the great fire in this same temporary playhouse Mario Lambardi gave us two months of opera. However, by next Autumn the old Tivoli, where Tetrizini sang for the two seasons preceding her debut at the Manhattan Opera, will be re-established in the Van Ness Theater, which will be vacated by the theatrical trust for the new Columbia Theater now building.

Lambardi's singers were best in "Cavalleria Rusticana," which has never been done here with greater passion. The successes next in line were "Pagliacci" and "La Bohème." There was a distinct falling off artistically in the bigger things, such as "Faust," "Lucia" and "Traviata," yet San Francisco was glad enough to get any kind of opera, and packed the house in spite of rain.

The second concert of the Lyric String Quartet has justified the experiment of making the prices popular instead of the music. The hall was filled to the doors on Sunday for "an afternoon with Dvorák," and the enthusiasm warmed the hearts of the artists. The quintet, op. 81, was especially effective, especially in the second and third movements—the melancholy Polish "Dumka" and the high-spirited Bohemian "Furiant." In the quintet Messrs. Hoffmann, Paterson, Firestone and Villalpando were assisted by Gyula Ormay, at the piano, who was in a past season Kubelik's accompanist. The group of Dvorák songs that preceded were beautifully interpreted by Lawrence Strauss, a young Californian

who has recently returned, after three years' study in Europe. His tenor is of a peculiarly sympathetic quality, and his readings thoroughly musical. The Dvorák quartet, op. 96, was heard here for the first time, and made a deep impression. The Lyric organization this week repeats its program before the San Francisco Musical Club, assisted by Clara Rauhut at the piano and Mrs. B. M. Stich, soprano. H. C. T.

GIRLS' MUSIC CLUB RECITAL

Columbus, O., Hears of Evolution of Organ—Local Teachers Active

COLUMBUS, O., Feb. 8.—The Girls' Music Club gave a delightful recital in the auditorium of the Carnegie Library on February 6. The special feature was a talk by Mrs. Wilbur Thoburn Mills on the evolution of the organ. Louise Shepherd, contralto; Marguerite Herbst, pianist; Margaret Sturm, violinist; Anna Steickle, mezzo-soprano; Pauline Irwin, pianist; Margaret Underwood, soprano, and Marcelle Feye, pianist, appeared.

Many local teachers and singers have appeared in recital recently. On the centennial of Mendelssohn's birthday Rosa L. Kerr, the well-known pianist and teacher, gave a recital of his compositions in her studio on Third street.

Edith Sage McDonald, who is in great demand in concert and oratorio, sang in concert at Toledo last week with great success.

Selden Pratt, a pianist of great ability, has just opened a studio at his home on Town street. Mr. Pratt has been the accompanist for the Leonora Jackson concert company, accompanist and pianist for the Emma Nevada company, Remenyi, the violinist, and many other distinguished artists. He has been prevailed upon, for the time being, to teach piano and organ here.

This week brings Mischa Elman and Ossip Gabrilowitsch for concerts. With Gabrilowitsch, Oley Speaks, a splendid resident baritone, will join in giving a program in Memorial Hall Friday night. The Woman's Music Club brings Elman.

H. S.

W. E. Gladstone defined music as "the straightest and most effectual road to the hearts and affections of men."

SCHELLING AS COMPOSER WITH THOMAS ORCHESTRA

American Pianist's Fantastic Suite Warmly Received by Chicago Audience

CHICAGO, Feb. 4.—The program of the latest Thomas Orchestra concerts advanced two novelties, the Fantastic Suite for Pianoforte interpreted by its composer, Ernest Schelling, and three orchestral sketches, "The Sea," from the brilliant but erratic pen of the conspicuous modern Claude Debussy—the one fantastic, the other sufficiently sketchy to satisfy the most impressionistic.

Mr. Schelling's composition, which has already been described in MUSICAL AMERICA, made a very favorable impression here. The composer was recalled many times and finally repeated the latter portion of the final section.

Composers since time immemorial have found the sea inspirational in its sweep and have in overtures, tone poems or otherwise essayed to portray in music the sublimity of its calm and the fury of its restlessness. The impression made upon the local audience by Debussy's attempt to do these things was hardly favorable. C. E. N.

MME. GADSKI SINGS IN DETROIT

Opera Star and Frank La Forge Please Critical Michigan Audience

DETROIT, MICH., Feb. 4.—The premier event in the annual services of artists' recitals given under the auspices of the Ladies' Musical Club was the concert of Mme. Gadski, assisted by Frank La Forge, at the Moore Theater on January 23.

The house was completely filled with a critical and fashionable audience that became appreciative and enthusiastic as the two artists proceeded with the program. Both Mme. Gadski and Mr. La Forge received ovations, the latter for the excellence of his compositions as well as for his perfect accompaniments.

Inez Parmater, a well-known teacher of singing, presented her pupil, Claire Smith, mezzo-contralto, in recital at her studio on January 22. Miss Smith has a voice of unusual range and quality and pleased a large audience with her singing. She was assisted by Margaret Snow, a piano pupil of Martha Hohly-Wiest, who was compelled to respond to an encore. The accompaniments were played by Mrs. Ernest Hutcheson.

Edith Thompson to Play in New York

BOSTON, Feb. 8.—Edith Thompson, the Boston pianist, has engagements booked to play in New York City in March, and will also appear in Portland and Bangor, Maine, next month. Miss Thompson has had a particularly successful season, and has appeared many times in recital and also in concert with the Kneisel Quartet, her engagements with that organization including a special MacDowell program given for

the benefit of the MacDowell Fund. Miss Thompson has a number of important engagements booked for the balance of this season and plans are already under way through her manager, W. S. Bigelow, Jr., for an extended tour of the country next season. D. L. L.

Leonora Jackson Plays in Brooklyn

The Amateur Musical Club of Brooklyn, Harry Rowe Shelley conductor, gave a short program at their meeting at the Assembly, on February 1. The club was assisted by Marguerite Liotard, soprano, and Leonora Jackson McLaughlin, the celebrated concert violinist, who since her marriage has been living quietly in Brooklyn. Mrs. McLaughlin played Handel's Sonata No. 2, and the Hungarian Airs of Ernst. Her quiet dignity and ease, with her breadth of tone and tasteful expression were greatly appreciated by her audience, which was most enthusiastic and demanded an encore. Miss Liotard, who is the president of the Chaminade Club, was in good voice and sang in excellent style.

The chorus did good work in their rendition of excerpts from "Die Walküre," "Lohengrin," and "Carmen," and gave evidence of excellent rehearsing. E. G. D.

Boston Soloists Sing in "Elijah"

BOSTON, Feb. 8.—The Mendelssohn Club of Chelsea, Osbourne McConathy, director, which is now in its fifth season, gave a Mendelssohn Centennial Memorial concert in Revere, Mass., last Wednesday evening, producing "Elijah." The soloists were Edith Castle, contralto; Earl Cartwright, baritone; Mrs. Marie Sundelius, soprano; Marion Spinney, soprano, and Frederick Kennedy, tenor. The chorus had the assistance of the Boston Festival Orchestra, J. W. Crowley, principal. The club gave a spirited, able interpretation of Mendelssohn's oratorio. The soloists were warmly received and added much to the effectiveness of the performance. D. L. L.

Francis Rogers's Activities

Francis Rogers, the baritone, gave a recital in Jordan Hall, Boston, February 11, for the pupils of the New England Conservatory of Music, of which he was once a student. On February 12 he gives a recital for the Harvard Musical Association, coming to New York on the 13th in order to give a recital at the Harvard Club, February 14. Some of his approaching dates are New York, February 16, 17 and 18, and Newark, February 25.

Richard Strauss has been made an honorary member of the Belgian Academy of Fine Arts, succeeding the late Nikolas Rimsky-Korsakoff.

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NEXT NOVELTY AT THE METROPOLITAN

Smetana's "Die Verkaufte Braut"
a Comic Opera—The
Story

The Bohemian composer Smetana's comic opera, "Die Verkaufte Braut," the next novelty to be produced at the Metropolitan Opera House on Friday of next week, was first given at Prague in 1866. It was given in London at Drury Lane in 1895, and at Covent Garden in 1907. The work is generally known by its German title, "Die Verkaufte Braut." The Bohemian title is "Prodana Nevesta," and it has been rendered in English, "The Bartered Bride."

The story of the opera deals with Marie, the daughter of a rich farmer named Kruschina. The girl has promised to marry Hans, one of her father's laborers. Her father has more ambitious ideas, and, through a marriage broker, Kezul, he has arranged a match between his daughter and Wenzel, son of Micha, another rich farmer. To this arrangement Marie will not consent, and she makes her refusal so strong that Wenzel agrees to give her up.

This situation does not suit the marriage broker, and he offers Hans a goodly sum to desert Marie. At first Hans angrily rejects his offer, but when Kezul happens to mention the fact that Wenzel is Micha's son, Hans unexpectedly agrees to accept the offer, and further signs a paper agreeing that none but the son of Micha shall become the husband of Marie. Marie is horrified on learning of her lover's perfidy, but Kezul and Kruschina are, of course, delighted at the happy outcome of their scheming.

Wenzel meanwhile has fallen in love with Esmeralda, a dancing girl in a circus. He even carries his devotion so far as to disguise himself as a dancing bear in order to be near the object of his affections. Tiring of Esmeralda, he later turns again to Marie, only to find that, in spite of her grief over the perfidy of Hans, she declares she will marry no one else.

Hans distresses her still further by assuring her that his one wish in life is to be present at her marriage with Micha's son. Furious at this new affront, Marie consents to marry Wenzel. Kezul brings Micha to see his future daughter-in-law, but Hans manages to be on hand for the interview. On seeing Hans, Micha rushes forward and greets him as his long lost son, a child by a former marriage, who had run away from home in boyhood. Hans at once reminds Marie of her promise to marry the son of Micha. The ruse is now clear, and Marie consents joyfully to her union

Helen Pitkin, New Orleans Harpist, Has Many Admirers in the South



HELEN PITKIN

NEW ORLEANS, Feb. 4.—Helen Pitkin, the well-known harpist, had a hearty reception at her recent public appearance. Whenever this talented artist is announced on a program a large audience invariably gathers to hear her play the beautiful instrument which is so seldom heard here, and of which she is this city's best exponent. Miss Pitkin has made serious studies, her last teacher having been Signorina Cimini, of the Milano Grand Opera Company. She occupies as unique a place in the music life here as she does in the literary field, in which she has achieved a distinction ex-

tending far beyond local boundaries. The song recital of Mrs. J. N. Ivey was a notable musical event. The excellent contralto revealed unusual powers in a program calculated to give her full scope. She was ably assisted by Bentley Nicholson, whose art is always convincing, and by May Randolph-Trezevant, a pianist, who possesses all the qualities of the first-class artist.

The first of the series of organ recitals by Ferdinand Dunkley will be held February 17, when the great organ recently installed at the Touro Synagogue will be heard in all its tonal splendor.

Frankfort-on-Main is to have an immense concert hall for choral contests. The stage is to seat 2,500 singers and orchestra players, while the auditorium will accommodate 11,600.

CLING TO CLASSICS ADVISES SAFONOFF

Conductor Talks Interestingly at
Dinner of the St. Wilfrid
Club in New York

On Wednesday evening, February 3, the St. Wilfrid Club gave a dinner at the National Arts Club in Gramercy Park, New York. Wassily Safonoff was the guest of honor, and was elected the first honorary member for life of the club. He made an excellent speech, advising musicians to cling to the old classic masters, as a thorough knowledge of their works formed the only safe basis from which modern experimentation could proceed.

Professor Baskerville, chemist, from the City College, was another guest, and gave an interesting talk on radium. Ernest T. Carter, the well-known New York composer, was also a guest.

The club is composed of twenty-five of the leading organists of Greater New York. They have no officers, but take turns in presiding at their dinners and meetings. On this occasion Dr. Gerritt Smith presided most acceptably, his apt references to Mendelssohn marking the occasion as commemorating the birthday of that master.

One of the tenets of the club is that at each dinner some one shall talk to the members on a subject wholly unrelated to music. Other members present were Walter Henry Hall, of Cathedral of St. John the Divine; Gaston Dethier, Lacey Baker, Messrs. Horseman, Baldwin, Hyde, Stubbs, Marks, Brewer, Beyer and Hedden.

American Students Heard in Paris

PARIS, Feb. 1.—The pupils of Henry Eames, the American teacher, recently gave an ensemble program at the home of the pianist. There were a number of compositions for two pianos by classic and modern composers. Mr. Eames's assistant, Alleyne Archibald, was the soloist at the weekly students' reunion in the atelier Vitti last Sunday evening. Miss Archibald is most gifted as a musician and plays with a brilliant technic.

Choir Sings Mendelssohn Music

The choir of fifty voices of the Olivet Evangelical Lutheran Church, Brooklyn, H. S. Schweitzer director, celebrated the centenary of Mendelssohn's birth, on January 31, by singing the following of his compositions: "O, Come Let Us Worship," "How Lovely Are Thy Messengers" (St. Paul), "Shew Us Thy Mercy," "Lord, God of Abraham" (Elijah) and "Be Not Afraid" (Elijah).

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New York, Saturday, February 13, 1909

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The "Pop" Concerts

It has been announced that last Sunday's Klein "Pop" concert was to be the last. These concerts were to have continued until April. Much credit is due Mr. Klein for having undertaken them, and it is a great pity that this experiment could not have proved more successful. It will greatly benefit the next man who embarks upon such a venture if the cause of the present non-success can be discovered.

It was Mr. Klein's plan to make these concerts similar in character to the London "Pops." It was felt that there was a field for the miscellaneous concert. This form of concert, not much in vogue in New York City, offers the means of hearing good artists in combination, and compositions not often heard in the usual ways. These concerts presented not only the best artists, but afforded a long desired chance for less known artists of talent to try their powers and get a hearing. The concerts were well arranged, the numbers being well contrasted, and all danger of tediousness avoided. The place in which the concerts were given, the New German Theater, would seem to have been an excellent place for the purpose. The time, Sunday afternoon, was certainly good, and there is no lack of appreciative people in New York.

Where, then, is the rub? It may not be in one matter alone, but perhaps in several. In the first place, the auditorium of the New German Theater is so small that to fill it at prices that are really popular will not pay. An air of unsucccess is conveyed at once if a great proportion of the best seats are not taken, and every one knows, nowadays, that the creation of a proper and appropriate "atmosphere" is a most important thing in all departments of the show business, from the circus to grand opera. Again, the cultivated people who had been expected to attend these concerts, will pay a dollar or a dollar and a half to hear standard quartets or orchestral organizations; or they will pay that amount for a name; but are they not a little confused by something that is neither one nor the other? While there have been plenty of good names on the Klein programs, the name was not the central idea. The funda-

mental idea of the popular concert is to take it easy and hear good music cheap. If noted artists appear, it is very well, but may it not be that a series of "Pop" concerts must draw first of all by the "Pop concert" idea. Where the appeal is a house divided against itself, the "Pop concert" idea on one hand, and the idea of prominent artists' names on the other, may it not be reasonably doubted whether a sufficiently definite and positive thought is set up in the public mind? May not the appeal fall to the ground between these two ideas?

It may be regarded as doubtful whether the "cultivated audience" which Mr. Klein expected will turn out on Sunday afternoons. If the people who make up such an audience have been to church in the morning, or have preferred not to rise until near noon, the chances are that they will want to stay quietly where they are and enjoy their homes, take the air, or visit friends in the afternoon. It is possible that such concerts could depend with much better success on the floating population, people more or less homeless and friendless, who would be only too glad of such a resource. But this could be so only if the concerts had a less expensive atmosphere, less the suggestion of usual theater prices, and if the price people paid did not relegate them to the back seats or the balcony. A greater feeling of democracy might be a more valuable asset than would be supposed in such a venture. It is to be regretted that these concerts have been abandoned, but no doubt the right balance will be struck yet and some similar plan will be carried through with flying colors.

Opera in English

Now that the hunt has begun, to find out why we do not have opera in English, it will probably be pursued until we have reached somewhere near the root of the matter. Mary Garden has had her say on the subject, or rather her denial of the possibility of it, in the magazines. Now the critic of the New York Sun comes forward with words more to the point. He feels that the matter rests entirely in the hands of the singers. He points out that the German and Latin nations have made the demand for intelligibility on the lyric stage a habit of centuries. A singer, he maintains, upon whom the burden of the reform rests, must first learn to speak English as it should be spoken, and train the people into the habit of expecting it to be so enunciated.

The writer points out that the singing of several good operatic works in English in an intelligible manner would accomplish more than the publication of many books on the desirability of opera in the English language. He may well say that the translations generally used are so bad as to be laughable. One speech comes to mind heard from the lips of a singer in "Otello" in Chicago several years ago: "Sometimes I think perhaps my wife is honest, and then again sometimes I think perhaps she isn't."

These observations are true as far as they go, and undoubtedly there will be a move in the right direction when the ideas suggested shall be put into practice. But the writer comes nearer the crux of the matter when he says that possibly composers who have this matter at heart will be willing to experiment with texts whose poetic style is not remote from the idiom of the people's tongue. This strikes deeper, because it touches upon the creation of the opera itself. But it is doubtful if this expected "poetic style" is to be reached by an effort to produce a mere style. Aside from the special work of a few stylists, style is usually an unsought by-product of an effort to express something vital. How is it possible that we can have this "style," appropriate to our needs, except it occurs spontaneously in expressing some idea that comes deeply out of our own life? It is not style that the composer and librettist should aim for, but a truly vital subject

matter. When the librettist and the composer draw their subject from some vital aspect of our life, which concerns the American people; when they write with the determination to tell in operatic form something which needs to be thus told, we need have no fear for the style. And not until this occurs shall we have in the English language an opera which convinces.

Marcella Sembrich

The topic of the week is Marcella Sembrich. Saturday night, at the Metropolitan Opera House, in the fullness of her glory, she sang her last in opera and waved her farewell to the tempestuous mass of her applauding friends, colleagues, and admirers. The event was one of those rare climaxes of enthusiasm which come seldom to any individual, and even more seldom to the art-life of a great city. It is well, even where it marks the farewell of artists beloved of the public, that such events should shake us out of our emotional routine. It is well to be reminded that under the impassive business-like exterior of the great city its warm heart beats, ready when the call comes to give vent to ardent and tremendous enthusiasm.

Marcella Sembrich has long been a name to conjure with. She has stood for vocal attainment; for the highest artistic sincerity; for reliability and steadfastness in her work; for lofty womanhood. She may well be regarded as an inspiration to her colleagues, however great their attainments or their gifts. For twenty-five years she has reigned at the Metropolitan Opera House. If her more substantial reward has been slowly won through the toil of years, there could be no more satisfying tribute to her artistic greatness than the overwhelming demonstration after the close of the regular operatic program last Saturday night. Tokens of every description poured in upon her from everyone—from stage carpenters to the managers and owners—and the enthroned singer, deluged with flowers, was in despair to express her thanks to the army of her admirers on the stage and in the auditorium.

The life of an opera singer is difficult and strenuous. A great voice is a great trust, all the more when it exists as the servitor of a great mind. It is as it should be that the long and perfect fulfillment of this trust should inspire the greatest climaxes of enthusiasm. The diva asked the people not to forget Marcella Sembrich, and they will not disappoint her.

We are in sad need of a prophet. The task before him is to settle this question of "decadence" in art. What are we to believe in these days of chaos? One authority will tell us that works of such general tendency as that of "Pelléas et Mélisande" and "Salomé" are in the order of true artistic progress. Another will brand them as "decadent" and maintain that their glamour is but the "iridescence of decay." This question is almost ripe for a solution. Are "Salomé" and "Pelléas" bad in their total result upon humanity? Does the horrible gorgeousness of the first appeal only to a depraved taste? And is the opiate beauty of the second only a subtle poison?

May not the question be raised: Why fuss and agonize so over the expression, however beautiful, of immorality, in a confessedly moral age? Should not the content of an art-work to-day be worthy not only of the merely artistic, but of the moral intelligence of the man of to-day as well? Why take us back thousands of years in our development? The benefit of the doubt in all these matters may with reason be given to the malcontents. For if we are satisfied with what is now given us, where is the hope or the need of progress? And progress there must be. And since we must remain unsatisfied, what is it that is to satisfy us? Only the work that does satisfy us will show us what we want. "The key that fits the lock is the key." We need the prophet who can forge it.

PERSONALITIES



CLARA CLEMENS

The photograph reproduced herewith shows Clara Clemens, the contralto, who this week appeared as soloist with the Olive Mead Quartet in Mendelssohn Hall. It is well known that she is the daughter of Mark Twain, the humorist, but it may be recorded to her credit that Miss Clemens does not to any degree rely upon the fame of her father as a means to her own artistic success. She believes that her accomplishments should stand on their own merits.

Meltzer—Charles Henry Meltzer, the erudite music critic of the New York American, began his career as a journalist in Paris, where he acted as correspondent of the Chicago Tribune. He came to New York in 1888 to take charge of the dramatic and musical departments of the New York Herald. Mr. Meltzer has written a number of original plays and has won distinction also by his adaptations of foreign dramatic literature.

Spalding—Albert Spalding, the American violinist, not only speaks three languages, English, French and Italian, but is also something of an elocutionist, having studied dramatic elocution in Paris. It is said that his readings of certain scenes are very clever.

Gebhard—Heinrich Gebhard, the Boston pianist, is deeply interested in the literature of the Celtic revival, as well as in the best poetry, old and new, of the romantic and modern periods. His library in his Roxbury home contains many of the choicest specimens of the world's literature.

Foote—Arthur Foote, the composer, is a close student of civics and municipal affairs. He has strong convictions regarding public matters and in political contests he is an enthusiastic worker for the faction he believes to be in the right.

Schumann-Heink—It was in the Dresden Court Opera, in which Mme. Schumann-Heink, a few weeks ago, created the rôle of Clytemnestra in Strauss's "Elektra," that she made her operatic début at the age of seventeen. In the fourth year of her service her contract was canceled because of her marriage without the consent of the "Indendanz."

Hanchett—Dr. Henry G. Hanchett, the pianist and lecturer, and the author of the "Art of the Musician," formerly of New York but now of Washington, D. C., is a real M. D. During several years' enforced musical idleness Dr. Hanchett spent his time in the study of medicine, gaining his degree in due course. He has to his credit a book on a medical subject as well as his authoritative book on music.

Henderson—William J. Henderson, the New York Sun's music critic, is a graduate of Princeton University. He is the author of "Sea Yarns for Boys," "Afloat with the Flag," "Elements of Navigation," "The Last Cruise of the Mohawk" and other naval books.

AMERICAN TRIUMPH AT COVENT GARDEN

Florence Easton and Francis Mac-
lennan Warmly Praised in
"Madama Butterfly"

Cable dispatches printed in *MUSICAL AMERICA* have already described the success of the American members of the Covent Garden Opera Company in London. The latest London mail now brings this account of the work done by two former members of the Savage Opera Company, and is taken from *St. James's Gazette*:

"We are indebted to the Land of the Stars and Stripes for two new-comers at Covent Garden of considerable abilities. The performance—in English, of course—of 'Madama Butterfly' last night brought before one again the possibilities of the Anglo-Saxon race as a source of operatic fertility. Singers from the New World often show a flagrant disregard for tradition, but they can seldom be charged with lack of an intelligent understanding of the part from a common-sense point of view. Thus we get detail of expression which we often find missing from more established artists.

"The *Butterfly* of Florence Easton had all the 'New World' principles in its truth and vividness of presentation. Hence we got a truly womanly picture of the hapless little Japanese lady. Her voice is mellow and sweet in quality, and her diction perfect. How differently Puccini scores treat the singers to Wagner's! For the first time this season we could enjoy the employment of our mother-tongue to the full.

"Mr. MacLennan, who is the husband of Miss Easton in private life, has many qualities in common with her. His tenor voice is refined and full, and his dramatic powers far above the ordinary. He invested the part of the careless young naval officer with new life, and his impersonation had many points of originality. Frederic Austin made an admirable *Sharpless*, and the *Susuki* of Edith Clegg was full of sympathy and effect. Percy Pitt conducted with some skill, but at times with more enthusiasm than moderation."

TINA LERNER IN YORK, PA.

Local Oratorio Society Celebrates Cen-
tenary of Mendelssohn's Birth

YORK, PA., Feb. 8.—The York Oratorio Society celebrated the centenary of the birth of Felix Mendelssohn with the rendition of a program containing many works by that composer, in the presence of 1,800 persons in the High School Auditorium, on February 2. In addition to the musical numbers given, Dr. Julian Hofmann, of Johns Hopkins University, delivered a scholarly address on Mendelssohn's life and works. The program was varied in contents, the principal features being the singing of the chorus of the society and the playing of Tina Lerner, the Russian pianist.

The latter, who is but nineteen years old, captivated the audience by her playing. Her numbers included "Variations Serieses," "Spinning Song," "The Wedding March" and "Song Without Words," G major. She performed with a remarkable facility, and excited the greatest admiration. The highly finished character of her playing was shown in the selection from "Midsummer Night's Dream," after which she was compelled to respond with an encore, the applause lasting for several minutes.

Five local singers, members of the chorus of the oratorio society, made their debuts as soloists. Mrs. Franklin Spahr, soprano;

Mary Ziegler, contralto, and Mrs. Ellis Lewis, soprano, rendered the trio portions of the oratorio "Elijah." Mary Clare, soprano, sang with fine spirit the recitative and aria "Infelice," while Mrs. J. W. Shearer, contralto, gave a recitative and aria from the oratorio "St. Paul."

The chorus under the direction of Conductor Joseph Pache rendered "Parting and Meeting" and "An Old Romance." In attack, phrasing, tone-color and enunciation the work of the singers was all that could be desired. The chorus numbered 165, being somewhat smaller than last year. Officers of the society were pleased with the manner in which the parts balanced, and say that the chorus work was never more finished.

Through the courtesy of the governors of the oratorio society several hundred public school children, with their teachers, formed a part of the large audience.

W. H. R.

ANOTHER AMERICAN 'CLARKE' WINS FAME IN MUSICAL PARIS



Charles Edward Clarke, Canadian Baritone, and Maggie Teyte, the English Opera Singer

PARIS, Feb. 1.—Charles Edward Clarke, the Canadian baritone, who has been heard in concert throughout America, is now in Paris, where he is doing a great deal of singing and some work in repertoire. Mr. Clarke studied in Paris some three or four years ago, returning afterward to America, when he toured the States with Leona Jackson. He owes his reputation not only to his singing but to his gifts as a reader, having given with success the "Enoch Arden" of Strauss and a number of Max Heinrich's poems with musical accompaniment. He sang a week or two ago at the Atelier Vitti and is doing some excellent salon work. Mr. Clarke expects to give a recital here in the Spring. He is the third American Clarke to succeed in Paris, so there must be after all a little in a name.

L. L.

The Music of "Salomé" as a Key to
Strauss's Position Among Moderns

(Continued from page 3.)

Witness the famous scene with the head, which ignoramus refer to as an orgy of carnality. This is the most ideal moment of the drama. There can be no question

but that Strauss meant that a soul should be born in this primitive animal, *Salomé*—a love sprung at last from her passion. The music proves it; it is a kind of "Liebestod." The point is that Strauss is, at bottom, not an idealist, not a realist (witness the song "Morgen"), but an explorer of musical colors and a creator of musical sensations. He is not the prophet, not even the artist-prophet, but the artist only.

He is unmoral in his art; that is, not caring what he depicts, so long as he depicts it dazzlingly. Of course, he exercises choice of subject, but he chooses content for effect upon, not for worth to, the modern man. Therefore his audience does not respond with enthusiasm to "Salomé." It is merely stunned. Thus he is "decadent." He is willing that his music shall follow every horrible emotion, every psychological orgy, every groan, and every chop of a sword on the neck of a saint. He triumphs—he gets his effect. But may he not be dethroned by the first man who carols with the angels? In fact, for profound significance to modern life, may he not be dethroned by César Franck now, and merely not know it? We remember what the Irishman said of the frog, its head cut off and limbs still twitching: "The cratur's dead, but he ain't sensible of it." The Czar of dazzling musical effect may well fear the Galilean of deep musical meaning.

Keeping all this in mind, the music of "Salomé" is marvelous. Its shrieks, groans,

ecstasies, spring from the orchestra and pierce the—no, not the heart and soul, but the nervous system of every listener. It is sometimes monotonous in its liquescence, but its climaxes rivet and compel. The most striking moments in the drama are these: The expectant moment before the first appearance of *Jokanaan*; the sensations of the groveling *Salomé* when she looks into the well into which the prophet has descended; the clattering and chattering of the old rabbinical Jews discussing their musty theology; the insane supernatural dread of the Tetrarch, especially when he fancies he hears strange winds; the final demand of the head by *Salomé*; and the scene with the head.

The music is of the "continuous melody" order. There are no tunes, but several poignant motives. The music for *Jokanaan* is not noble, but banal. The music at many moments sounds like nothing ever heard before, even in a greater degree than Debussy's "Pelléas and Mélisande." In mere tonal originality, in virtuosity of orchestration, in the power of finding telling musical shapes for a saturnalia of sensations, it surpasses all music. Strauss triumphs!

ARTHUR FARWELL.

The dates for the Spring festival at Salt Lake City, Utah, have been changed from April to May, so that the Chicago Symphony Orchestra, Adolph Rosenbecker, conductor, may be engaged.

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him were nightly impressed. When he had finished the lively operation he would be puffing and blowing and perspiring in streams.

One evening a man just outside the orchestra rail leaned forward, and pointing to the score, remarked:

"That was good work, old man, but you missed one place."

"I did?" replied the drummer in surprise. "Why, I thought that I played everything that came my way."

"No," the other resumed; "you didn't do it all, and I saw the leader glance at you. Right here, in the middle of that measure, is a place where you should have gone down cellar and shaken the furnace, and you didn't pay the least bit of attention to it."—*Providence Journal*.

Among the odd practices employed by teachers of singing is one requiring the student to place a quarter of a dollar between his or her teeth and singing numerous and long-drawn-out "Ah's," while the coin is so kept in place. In a New York studio this method was being used the other day on a comely young woman with operatic aspirations. By a mishap the quarter slipped and was swallowed. A physician was called and upon examining her throat said:

"I see small change in your voice."

"But then, doctor," inquired the patient, "don't you think my quarter notes are better?"

Father (angrily)—If my son marries that prima donna I shall cut him off absolutely, and you can tell him so.

Legal Adviser—I know a better plan than that—tell the girl.

"Such a bitter disappointment!" wailed the young man who had been dragged to the opera.

"What's the matter?" asked a sympathetic friend.

"I have just learned what 'Gottedam-merung' really means! Such a cruel, cruel disillusion!"

Soubrette—We are undone!
Villain—How?
Soubrette—The comedian is giving Willie a drum.

Villain—Bah! Beneath his plate on Christmas morning I will place a receipt for six months' piano lessons for his daughter.—*Judge*.

"So your daughter is improving in her piano playing?"

"Yes," answered Mr. Cumrox.

"You enjoy it?"

"No. But it doesn't make me as nervous as it used to."—*Washington Star*.

Leroux's "Le Chemineau," one of the most successful of last year's novelties in Paris, has made a complete failure in Vienna.

F. X. ARENS ON THE "KREUTZER" SONATA

Maintains Tolstoi Shows Ignorance of Significance of Bee- thoven's Work

F. X. Arens, musical director of the People's Symphony Auxiliary Club, does not think that the celebrities of literature, painting and the other fine arts know much about music, and Count Leo Tolstoi has displayed a particularly flagrant ignorance of the nature of musical composition, in his opinion. Mr. Arens had occasion to make this comment at the concert of the club in Cooper Union on February 5, where the Adele Margulies Trio played.

The club is making a survey of violin literature, and the principal number on the program Friday night was Beethoven's "Kreutzer" sonata. Before this was played by Leopold Lichtenberg, violinist, and Adele Margulies, pianist, Mr. Arens explained how the "Kreutzer" sonata was written, and called attention to some misapprehensions that have arisen in the public mind about it.

"Mention the 'Kreutzer' sonata to the average man about town and he thinks you are referring to some unclean novel or play," said Mr. Arens. "In fact, this great work furnishes another proof that famous artists in other domains of endeavor know little, and sometimes nothing at all, about their sister art of music. Count Tolstoi, in his widely read novel, shows that he entirely misunderstood the nature of the composition. You will remember that the novel deals with unholy passions. A husband, deeply in love with his wife, becomes violently jealous of a man who plays duets with her. He hears them play Beethoven's 'Kreutzer' sonata, which makes him mad with jealousy. A murder follows, and the entire atmosphere of the novel is one of gloom.

"Now, any one who is familiar with this wonderful composition cannot conceive how it could engender any but noble thoughts. It would allay rather than arouse passion. And had Tolstoi been familiar with the composition, he would have chosen some other work to play such an important figure in his novel.

"All of you remember the furore that has been created by the 'Kreutzer' Sonata in the dramatic world, the play offered being one that a mother would not take her little daughters to see. And now they even give tabloid versions in vaudeville, and the world, outside of music, rolls on associating this sonata with obscenity or vulgarity. Why, Beethoven would turn in his grave if he knew about it.

"The sonata was written by Beethoven in 1803, and was dedicated to a mulatto named Bridgetower. About two years later

there was a rededication to Rodolphe Kreutzer, who was a famous French composer, and was concert master at the court of Napoleon, and a fine violinist."

After this explanation the 1,800 people crowded into Cooper Union listened with keen interest while Leopold Lichtenberg and Miss Margulies played the sonata in superb fashion.

There was, of course, a Mendelssohn number, the familiar trio, Op. 66, being given. The program ended with another trio, that of Arensky. The last movement was played by Miss Margulies in a rarely beautiful manner.

The People's Symphony Auxiliary Club is to invade Brooklyn. Two concerts have been planned, one, an orchestral, with Adela Verne as soloist, to take place on March 9. It will be given in the Young Men's Christian Association Hall.

"Practical Hints for Perfection in Singing"

Leo Feist, in a strongly commendatory foreword, presents a new book, "Practical Hints and Helps for Perfection in Singing," of which he is the publisher. The work is by Luisa Cappiani, who has a long and successful record as a teacher of singing in New York. Mr. Feist tells us that he has been compelled to retain the phraseology of the author, who is a foreigner, although it is in some ways quaint and curious; for it is so lucid and explanatory that it would lose force with any tampering. Mme. Cappiani, in her preface, refers to the great value of voice cultivation, both in speaking and in singing, in many walks of life. She shows the importance of training the child to the habit of beautiful speech and song, that the art of singing acquired later shall rest on the best possible basis. She gives reasons why those who have good natural voices should not neglect the training of them, in order that they may preserve them. The book wholly avoids the look of the text-book on anatomy, so common to many books on singing. The author has insisted that it is best to give the plain truth of vocal science rather than to bewilder the student with unnecessary technicalities of throat anatomy. There is a chapter on the important phases of vocal culture, including such allied matters as the proper position of the body, diet, success and failure, etc.

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Positions in Europe and America

CLEVELAND, Feb. 8.—Charles E. Clemens, organist and choirmaster of St. Paul's Church, and lecturer on History of Music and Professor of Theory and Composition in Western Reserve University, has attracted much attention by his series of Vesper recitals at the university.

Mr. Clemens was born in Plymouth, England, in 1858, and at the age of eleven won, in competition, the position of organist of Christ Church. His organ study was done under such men as Dr. Samuel Weeks, Dr. Bridge, Dr. Martin and Ernest Pauer. After several years spent in teaching and playing in England, he accepted a position at the Scharwenka-Klindworth conservatory in Berlin, where he stayed for some time, turning out many successful pupils. While in Berlin, Mr.

Clemens was the organist of the Royal Chapel, and at the request of the Empress gave a series of recitals which made him famous in that city. From Berlin he came to Cleveland, where his great abilities were soon recognized. He has also done much concert work, both in America, where he played at the Pan-American and St. Louis World's Fairs, and in England, where he has made several concert tours.

Mr. Clemens is an organist of the highest type, playing only such compositions as are consistent with his high ideals of good music. He possesses the faculty of so performing a program of severely classic music that it becomes interesting to any audience he may have. His interpretations are so varied, so original, that the composition which he is rendering at once assumes a new value and seems to have gained new life. Mr. Clemens is the possessor of a great technic and for that reason, if for no other, his playing is always a source of complete satisfaction.

MME. GOODSON IN COLORADO

Famous English Pianist Attracts Many
Students and Musicians to Recital

COLORADO SPRINGS, COL., Feb. 6.—The final concert in the Musical Club's series, which was given last week by Katharine Goodson, the English pianist, served as an attraction for a host of ambitious young pianists as well as for many lovers of refined piano-playing. The performance of Mme. Goodson was undeniably brilliant, and, aside from an ample and reliable technic, revealed unexpected spirit and endurance. One of the distinguishing features of her work was her absolute control of the singing tone.

An interesting program of folk-music of various nations was given under the direction of Wilhelm Schmidt last week at the fortnightly meeting of the Musical Club. Frances Heizer, Miss Martin and Miss Linney were the pianists; Bertram T. Wheatley, organist; and Mrs. E. E. Taliaferro, Rosamond Rhett and H. H. Brown, the singers.

Edyth Taylor, a pupil of Marie Gashwiler, pianist and teacher, rendered a difficult program in a finished manner on February 4, at a recital in which Ethel Oswald, soprano, and a pupil of Mrs. H. A. Hamilton, also appeared.

Mrs. E. E. Taliaferro, who for many years has held the position of soprano and director of music at the First Congregational Church of this city, was recently appointed director of the vocal department of the Colorado College School of Music, to succeed Mrs. George M. Perry, who, accompanied by one of her pupils, Lota Merris, has gone to New York City to continue her studies under Oscar Saenger.

W. S.

GABRILOWITSCH IN NOTABLE RECITAL

Russian Pianist Introduces Daniel Gregory Mason's Elegy in Variation Form—An Unconventional Program Delightfully Given

Ossip Gabrilowitsch gave his second piano recital at Carnegie Hall on Saturday afternoon, February 6, with the following unconventional program: Brahms, Intermezzo, A major, op. 118; Intermezzo, E minor, op. 119; Rhapsody, E-flat major, op. 119. Daniel Gregory Mason, Elegy in Variation Form, op. 2 (first performance);



Copyr't C. Gerschell.

Ossip Gabrilowitsch

Andante non troppo, sostenuto—Piu Allegro, Leggero—Legato, il canto tenuto—Andantino patetico—Dolce e semplice—Allegro risoluto—Molto vivace—Non troppo allegro, maestoso—Andante Largamente. Chopin, Twelve Preludes, op. 28, C major, E minor, G major, A major, F-sharp minor, D-flat major, B-flat minor, A-flat major, E-flat major, C minor, F minor, D minor. Schumann, Carnaval, op. 9.

Gabrilowitsch is to be congratulated for breaking through the usual pianistic habits in program making. Programs historically treated are valuable, but their educational service may be said to have been largely fulfilled with regard to the recital audiences in New York. It is refreshing to hear a recital which makes a plunge into modern music and stays there. Gabrilowitsch's playing throughout was artistic and refined in the highest degree. Seldom is such perfection of shading heard. It was perhaps his consummately sensitive shading which gave the recital its chief and most characteristic quality. The pianist's modest display of confidence, his repose, and his fineness of sentiment made the concert a joy to listen to from beginning to end. His tone is of the rarest beauty. It falls on the ear as a painting by Rousseau or Corot falls upon the eye.

The Brahms Rhapsody was not given with the excessive virility lent to it by some pianists, but was played with a degree of strength which must be regarded as adequate.

The Mason Variations received their first performance here and made an excellent impression. The possibilities of the variation form are growing, and composers are more and more realizing that in this form they have a very free field of development. Mason's work is finely constructed, being flawless and clear. The theme is not particularly distinguished, but is serviceable as the basis of a work of this kind. By far the best part of the composition is the close. Near the end is a very interesting organ point which serves as the basis for

some telling, dissonant effects. This leads to a close which is splendidly tragic and sombre. Honest differences of opinion as to the tendency of newer compositions must be allowed, and despite most excellent features the Variations seem to lean too heavily in an academic direction, and to be somewhat dry in content and without the necessary impelling fundamental warmth. The *Dolce e semplice* reminds one a little of Tchaikowsky, but such details are unimportant. A work possessing throughout the distinction evidenced by the close of this composition would occupy a far more commanding place in the music of to-day.

The Twelve Chopin Preludes were a particularly favorable field for the display of the pianist's powers of shading, especially the favorite E minor. The A major was the least satisfactory being treated rhythmically in a rather trivial manner.

A pianist's art so sincere and so highly developed is not often heard, and Gabrilowitsch is certainly winning for himself a foremost place among pianists. A. F.

MINNA KAUFMANN IN RECITAL

Soprano Wins Applause at Eugene Heffley's Saturday Concert

Mme. Minna Kaufmann was the feature and delectation of the twenty-fifth Saturday musicale at the Eugene Heffley Studio at Carnegie Hall last week. In splendid voice she rendered her numbers with spirit and finish, evoking much applause. Her songs were Brahms's "Das Mädchen Spricht" and "Mädchenlied"; an aria from "The Magic Flute," Mozart, and "Aus meinem grossen Schmerzen," "Mutter sing mich zu Ruh," "Es hat die Rose sich beklagt" and "Im Herbst," by Franz.

Prior to the opening selection, the Andante non troppo and Finale, Allegro, Sonata, op. 37, by Tchaikowsky, performed by Miss Helen M. Treat, Professor Heffley delivered a short address on that composer's methods and merits which interested the crowded audience.

Two violin solo numbers, "Romance," by Ogarew, and Polonaise in A major, by Wieniawski, were capably executed by Miss Glen Priest.

Miss Treat brought the concert to a close with Debussy's "Prelude and Sarabande," "La Soiree dans Grenade," "Valse Romantique" and "Reflets dans l'eau," played with fitting finesse.

Dr. Nicholas Elsenheimer accompanied Miss Kaufmann.

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Poe in American Music

The Poe Centenary naturally brings up the question, "What is Poe's influence on American music?" Poe is perhaps the most musical of American poets and it would be surprising if he had not stimulated the American composer to activity. Poems which are the most musical in themselves are, however, often the least good for songs. The particularly delicate poetic cadence is so full of meaning to the ear, that the composer, appreciating this, cannot bring himself to bury it in a coarser or simpler musical rhythm. People usually demand more obvious rhythm in music.

A number of American composers, however, have set themselves the task of composing Poe's poems. An early setting of "Israfel," "the angel whose heartstrings are a lute," was made by a man named King. Whether King was an Englishman or an American cannot be determined at the moment. Grove's Dictionary gives various Kings, but none sufficiently recent to have composed "Israfel." The first bold stroke in the composing of Poe was made by Edgar Stillmann Kelley, in his two magnificent songs, "Israfel" and "Eldorado," dedicated to Robert Franz. "Israfel" is a veritable "Khubla Kahn" of imagination, and positively Gothic in its architectonics. The essence of Kelley's best gifts is revealed in this song, a fairylike imagination, lucid construction, and powerful form. "Eldorado" has a curious G sharp running through its entire length, which suggests the endless quest of the Knight, and produces a very curious effect upon the listener. At the point where the "shadow" tells the seeker that he will find the land of Eldorado "over the mountains of the moon," Kelley rises to a height of imagination not frequently attained by any composer.

Charles Martin Loeffler has made a most exquisite setting to Poe's poem "To Helen," which, to the average musician will appear less esoteric than much of Mr. Loeffler's

work. His setting of "A Dream Within a Dream" is also extremely poetic. Arthur Reginald Little has also made a setting of "To Helen," which has breadth and a fine climax. Henry Gilbert has a piano composition of some length based upon "The Island of the Fay." This "prose poem" of Poe may be read again and again with the keenest delight. Its beauty of imagery and language never wearies one. Mr. Giffart's composition possesses much of the eerie quality of Poe's singular imagination, and he has produced a work which is likely to interest musicians for some time to come. It received its first public performance at the hands of John Beach, at the Poe celebration at the Author's Club in Boston, recently. Arthur Foote has made a little choral setting of a portion of "The Bells," for the Laurel Song Book, a work prepared for American schools, to which Kelley has also contributed a chorus on "The Sleeper."

Max Heinrich has made a musical background for a recitation of "The Raven," in which the word "nevermore" is sung in a deep voice and calculated to produce as gruesome an effect as the tones of the "Stone Guest" in "Don Giovanni." Arthur Bergh has also made a musical background for the recitation of the same famous poem, which was given with overwhelming effect recently by David Bispham, at the Poe celebration at Columbia College. Frederic Ayres has the manuscript of a vocal work in three parts on "The Sleeper," an ultra modern work of great interest.

This achievement of the American composer in relation to Poe may be recorded off-hand. If the readers of MUSICAL AMERICA can contribute more information upon the subject, it will be greatly appreciated.

At the recent celebration of the one hundredth anniversary of the opening of the

Milan Conservatory the institution's new concert hall, which will accommodate 2,400 people, was formally dedicated. It will fill a long-felt want in the Italian city's concert life.

"IN DER NATUR" IN TORONTO

Performance of Paur's Symphony an Important Event in Canada

TORONTO, CAN., Feb. 8.—The concerts to be given by the Schubert Choir in conjunction with the Pittsburgh Orchestra on February 22 and 23, will be the most important and unique in the history of orchestra music in Toronto, being the first time a great symphony has been performed in Canada under the baton of the composer with his own orchestra. The work will be Emile Paur's "In der Natur."

The production of Haydn's "Creation," by the Toronto Oratorio Society, under the direction of J. M. Sherlock, will occur in Massey Hall on Thursday, March 11. The chorus is one of the largest in Toronto. The soloists will, as usual, be singers of note from New York. The orchestra will be composed entirely of Toronto musicians.

A fine selection of choral numbers has been made by Dr. Vogt for the concerts in Chicago, in which the Mendelssohn Choir is to appear on March 3, 4 and 5 next. The excerpts for chorus and orchestra will be taken from Elgar's "Caractacus," "King Olaf," and his "Bavarian Highland Suite"; Bach's B minor Mass, and Wagner's "Meistersinger." The most interesting novelty will be Hugo Wolf's stirring ballad, "The Mad Fire Rider."

H. H. W.

Mme. Sembrich Sings for Arts Club

Mme. Sembrich sang at a musicale in the Waldorf-Astoria on January 28 for the benefit of the Three Arts Club, an organization of students of music, art and the drama. She very generously gave her services gratuitously, as did Victor Herbert and his orchestra, David Bispham, Isidor Luckstone and Harold O. Smith.

The critical public of Lisbon has shown in the most unmistakable manner, according to the reports which come from that city, its great admiration for the American soprano, Bessie Abbott, who is appearing there in the San Carlos Theater. Her *Lakmé* and *Filina* in "Mignon," which rôle she sang several times last season at the Metropolitan, have been warmly applauded, and the critics speak of her "clear, sweet, insinuating voice," her "unusual talent as an actress," and the manner in which she gives a characterization all her own, and of "singular charm" to the various rôles which she has interpreted in Lisbon.

Sydney Lloyd Wrightson, president of the Washington College of Music, Washington, D. C., was heard in "The Ninety and Nine," Campion, at St. Steven's Episcopal Church on Sunday last.

"ELIJAH" SUNG WITH EMINENT SOLOISTS

Oratorio Society of New York in Commendable Performance of Mendelssohn's Music

The Mendelssohn Centenary was again celebrated Thursday evening, February 4, at Carnegie Hall, by a particularly fine performance of the "Elijah," by the Oratorio Society of New York.

Frank Damrosch conducted, and the solo parts were taken by Mme. Jomelli and Vera Curtis, sopranos; Janet Spencer and Katherine Bushnell, contraltos; Dan Beddoe, tenor, and David Bispham, baritone. The organ part was played by Frank L. Sealy.

The vocal triumphs of the evening were achieved by David Bispham and Mme. Jomelli. In "Is Not His Word Like a Fire?" Bispham called forth all of his great dramatic resource and infused *Elijah's* aria with the burning anger of the Lord. The applause which he received for this aria was equaled only by that which Mme. Jomelli received for the famous "Hear Ye! Israel!" These two singers carried the brunt of the vocal parts and were heard with great pleasure by the appreciative audience.

Janet Spencer sang her arias with great character and dignity, being especially impressive in the aria "Woe Unto Them" in which she revealed rich tonal color and accomplished some fine shading. Dan Beddoe's voice showed to fine advantage in "If with All Your Hearts." Mr. Damrosch conducted with energy and spirit, getting a fine attack and a good volume of tone from the chorus. No one would presume to regard the "Elijah" as anything but a great work, but its reputation rests upon other things than dramatic insight. What a chance Mendelssohn missed in the passage "And after the fire there came a still, small voice!"

Wants "Musical America" All the Time

TROY, N. H., Jan. 20, 1909.

To the Editor of MUSICAL AMERICA: Enclosed find a year's subscription to MUSICAL AMERICA. Miss Julia Fay, of Keene, N. H., is my teacher. She has allowed me to take her copy of MUSICAL AMERICA once or twice, so I want it all the time now.

ELSIE GREENWOOD.

Richard Buhlig, the Chicago pianist, is spending the Winter in London, where he has given a series of recitals. He and Plunket Greene, the Irish basso, provided the program at the last Broadwood Concert.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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A week in Paris brought our Summer wanderings to an end—a week in which I saw more of the sights of the city as a tourist sees them, from Maxim's to the Opéra, than in all of the Winter which I passed there at a later time, for study. I returned with my friend to London, whence he took passage for home, and I

alleyways that passed for streets. The summer hotels along the Rhine were closed and the only quarters I could find were such as to redouble my sense of dreariness. But as quickly as possible I hunted out Villa Humperdinck, on the hill back from the Rhine. I found myself at last before a great ironwork gate in a high wall. I pressed a button, and click! the lock rattled, just as in a New York apartment house. I afterwards learned that Humperdinck's hobby is inventions, electrical and other mechanical appliances, especially those which constitute modern improvements in the household economy. Passing through the gate and up a winding path which led among trees and flower beds now despoiled by approaching Winter, I came to the villa. This was a large house of three stories, with a tower—the upper stories commanding a far and beautiful view of the windings of the sleepy Rhine.

Once the hospitable lord of this cheerful domain had greeted me, all nostalgia fled, and I felt happy and at home. I was presented to Frau Humperdinck, who is as natural and unceremonious as her husband, and to Wolfram and Edith, the Hänsel and Gretel of the household. The third child, little Irmgard, was already abed. Herr Humperdinck showed me through the beautifully furnished house—his study, with a little seat in the window by the piano, where Frau Humperdinck usually sat reading or working while he composed—the tower, its walls covered with "Hänsel and Gretel" wall paper. I then made the acquaintance of the goat, the rabbits, the doves, and last, but not least, the little dog Loki, "ein Feuerhund," his master said.

After looking about the extensive grounds, with their fruit orchards and vegetable gardens, Herr Humperdinck took me for a little walk in the village, with its quaint half-timbered houses, and showed me its fragments of the old Roman wall—towers and arches buried to half their height in the centuries' silt of the Rhine. For, centuries before, this had been the walled town of Baudobriga. Then we returned to a savory dinner of larded hare, *Rotkohl mit Kastanien*, Rhine wine and other excellent dishes of the land. Boppard was not such a cheerless place after all. After dinner there was *Bowle*, not the *Maibowle* of the spring, but made with Rhine wine, sugar, and crushed peaches. When I said good night and descended the garden path, the electrical gate, operated from the house, for some reason refused to open. Not wanting to retrace my steps to the villa, I calculated my chances of exit, and climbing up the ironwork, squeezed between the high iron pikes and the under surface of the stone

arch, landing safely at last in the road below—an ungraceful maneuver, of which I never informed by kind host.

A season's stay in a German "small town" is an experience unknown to most Americans who go to Europe for study, an experience brimming with interest. I soon found comfortable lodgings in a good *Pension*, and quickly became accustomed to feather beds, *familien-kaffee*, and the exclusive use of the German tongue. Such a small town in the valley of the Rhine is unaware of the existence of an outer world. So long have these little villages lived within themselves—nurtured their own traditions—that although they are but three or four miles apart along the Rhine, each has its own recognizable dialect of the mother tongue! The inhabitants think and speak of Americans as impossible beings, but as they know only the species *tourist*, they may readily be forgiven. To have every one speak to me of the Americans as demons, ruffians, and scalp-takers, and to be treated at the same time with the utmost consideration and hospitality, was a phenomenon that long perplexed me. I concluded at last that I must be regarded as one who had been caught young and civilized on the continent. These were the days of the first scenes of the Spanish war, which brought forth such an outburst of slumbering German feeling against the United States, a feeling undoubtedly arising from commercial rivalry.

The time passed like a dream. Walking along the lazy Rhine under the shadow of the hilly vineyards, with their old ruined fortresses above, or back into the sleepy valleys where one would sometimes meet a forester with a feather in his green cap, or an old woman straight out of Grimm's fairy tales, with a bundle of faggots on her bent back—I often rubbed my eyes to see if I were really awake. Then there were study, lessons, and the evenings up at

never ceased in his mind during these strolls.

On those evenings which I spent at the villa, after dinner we would congregate in his study, where Herr Humperdinck would usually read, smoking a pipe which reached to the floor, while I would engage in a battle at chess with Frau Humperdinck, who is a good player and would usually win. "Which do you like best, chess or counter-point?" Humperdinck would ask. Sometimes Frau Humperdinck would read a letter from Frau Wagner, reporting Siegfried's progress with the "Barenhäuter," and giving other Bayreuth news.

Humperdinck was at this time composing the overture to the "Koenigskinder," which he had just completed as a spoken drama—text by Frau Bernstein (?) of Leipzig—with orchestral accompaniment throughout. The original proof sheets of this overture with his signature, a gift from the composer, I still treasure. Humperdinck took me to Frankfurt to hear the play, which was being given without the overture. Beautiful and idealistic as this musically-aureoled fairy play was, it was never regarded as a wholly successful experiment. But it contains some of its composer's best music, and this he is probably retaining in his present opera of the same name. Certain extremely high pianissimos in the strings, Humperdinck asked me if I could hear. His slight deafness made them wholly inaudible to him.

To hear the new overture we made a trip to Heidelberg, where the composer conducted this joyous and delightful work at a concert of the Bach-Verein, of which Herr Wolfram is the director. In Heidelberg we were royally entertained for several days at Villa Beausejour by the charming Frau Daniela Thode, the daughter of Hans von Bülow. We heard the concert from the greenroom. When Frau Thode spoke of three songs by Liszt, which oc-



Wolfram and Edith Humperdinck as
"Hänsel and Gretel"

braved once more the notorious perils of the Channel. A confusion of continental sleepers, garlic-reeking Frenchmen, and penny whistles—O those continental train whistles!—brought me to Cologne. I inquired of a guard the hour of departure of the Boppard train. Not understanding him clearly, I inquired of another, who gave me a different answer. So I asked still a third, with a like result. In despair I added the three together, struck an average, looked at my watch, and fled to the platform just in time to break the laws of Germany and leap aboard the train which was already pulling out.

Boppard, on my arrival, presented a discouragingly gloomy appearance. I spent my first thoroughly lonesome hour since leaving America. A cold and steady afternoon drizzle of rain fell from the low-hanging clouds into the little cobble-stoned



Sketched by Arthur Farwell.

Roman Arches Buried to Half Their Height

Villa Humperdinck. The lessons were informal; I went up whenever I had sufficient work to show. We would spend several hours over it, and my teacher-host would usually serve coffee and cigars, and sometimes a glass of yellow Marsala. Sometimes Herr Humperdinck would take me out for a walk, on which occasions he would seldom speak a word, except to point out something of especial interest here or there that I might otherwise miss. I am certain that the processes of composition

curled on the program as "drei Lieder von Grosspapa," I felt near to the royal family indeed. On the return trip to Boppard, Humperdinck went ahead to friends in Frankfurt, while I spent a frigid night between ice cold sheets in an unheated chamber of the quaint house of the hospitable Conductor Mendelssohn on the outskirts of Darmstadt.

Most amazing of Boppard experiences was my plunge into its social whirl. Let

(Continued on next page.)

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(To be continued next week.)

MARUM QUARTET CONCERT

Ossip Gabrilowitsch the Piano Soloist in Cooper Union

Ossip Gabrilowitsch was the soloist at the concert of the Marum Quartet, given in Cooper Union on Thursday night of last week. He had a most enthusiastic reception from a large audience.

Gabrilowitsch played Chopin's Nocturne in G major, mazurka B minor and Polonaise A flat major. For encores he gave a Barcarole by Rubinstein and a piano transcription of a Bach sonata written for the violin.

With each appearance in New York Mr. Gabrilowitsch gives added evidence of his high artistic attainments and there is now a general feeling among music lovers that the mere announcement of his appearance is an assurance that genuine pleasure will be derived from hearing him.

The Marum Quartet did not neglect the Mendelssohn centenary, and that composer's Quartet in E Flat Major, op. 12, was the first number on the program.

The concert ended with Brahms's Quintet in F Minor, for piano, two violins, viola and cello, Gabrilowitsch being at the piano. This was played admirably.

Richard Strauss will be one of the conductors at the eighty-fifth Lower Rhenish Music Festival to be held at Aachen.

MILWAUKEE ENJOYS GOOD CHAMBER MUSIC

Kneisels Please Large Audience—New Music School Organized in Wisconsin City

MILWAUKEE, Wis., Feb. 8.—The Kneisel string quartet, after an absence of two years, met with a great success at their recent appearance in this city. The concert attracted an unusually large audience, indicating that this class of music is meeting with much approval in Milwaukee.

The program presented by the Kneisels was an excellent one and consisted of Schumann's third quartet, two movements from Claude Debussy's G minor work, and the well-known scherzo from D'Albert's E flat major quartet, closing with Dvorak's piano quintet. Marie Schade, who, after triumphs abroad, has returned to Milwaukee and joined the faculty of the Wisconsin Conservatory of Music, co-operated with the quartet, on Mr. Kneisel's invitation, in Dvorak's piano quintet, and received a most enthusiastic welcome.

The Badger State Conservatory of Music is the latest school to enter the Milwaukee field. With headquarters located at Twenty-first street and Fond du Lac avenue, the new institution was established especially for the benefit of the northwestern part of the city.

The various departments of the new school will be headed by teachers of well-known ability. One of the best-known of the institution's organizers is Professor Franz Neumann, Berlin, Germany, known throughout Europe as a composer and an opera leader. The management of the new school will be under the direct charge of Walter A. Gaulke, a graduate pupil of Professor Neumann. Flora E. Kelling, a well-known Milwaukee teacher, will be interested in the management. Cora Schneider and Dorothy Wetenkamp are also faculty members.

The building occupied by the new music school was especially designed, erected and fitted out for the purpose and the result is that class and study rooms are among the

most artistic and practically arranged of any in Milwaukee.

Mrs. Louis Auer, Clementine Malek, Harry Meurer and Anthony Ohlinger made up an excellent "Lucia" quartet, and performed an excellent array of ballads at the benefit for St. Catherine's home recently. Ernst Beyer was very successful in three cello solos. The audience was large and bestowed its applause liberally.

M. N. S.

ARTISTS AID SUFFERERS

Singers and Musicians Appear in Concert for Italy's Poor

A considerable number of the brightest stars in the operatic and dramatic firmaments were enlisted in a highly successful entertainment in behalf of the earthquake sufferers of Sicily and Calabria, held in the grand ball-room of the Waldorf-Astoria on February 1.

More than two thousand persons, among them many of the most prominent of New York, thronged the room, during the progress of the "festa," which included a most attractive and interesting program.

Enrico Caruso was present and his caricatures of various celebrities proved exceedingly popular. Other artists who lent their aid were Antonio Scotti, Geraldine Farrar, Mme. Tetrazzini, Louise Homer, Max Liebling, Ernest Schelling, David Bispham, Emma Eames, Francis Rogers and Ignace Paderewski.

Louise Ormsby and Mme. Lamperti

Louise Ormsby, the soprano, who recently resigned a fine church position to devote her time to concert work, sang at a reception given in honor of Mme. Lamperti by Mme. Valda, the other artists being David Bispham and Hans Kronold.

Miss Ormsby had previously met Mme. Lamperti, who is the widow of Francesco Lamperti, the famous teacher of singing, in Paris, and had sung for her at the time. At this reception Mme. Lamperti recalled the previous occasion perfectly and complimented Miss Ormsby on the beautiful quality of her voice, saying that she had the true Italian method. She also prophesied a brilliant future for this talented American.

Miss Ormsby sang recently for the last meeting of the Rubinstein Club, at the Waldorf-Astoria, making a most successful appearance. Dr. Carl Dufft was the other artist.

Adamowski Trio Back from Tour

BOSTON, Feb. 8.—The Adamowski Trio has returned from a short tour, during which it appeared on Monday last before the Twentieth Century Club of Buffalo, N. Y., and on Wednesday at Stephens College, Columbia, Mo. Arrangements

are being made for a Spring tour, which will take in important cities in the Middle States and South. The Trio will appear in New Haven, February 19 and at a concert in Boston, February 22. Janet Duff, the contralto, who is another artist under the management of W. S. Bigelow, Jr., is to sing at a concert in Brockton, Mass., with an orchestra of thirty-five men from the Boston Symphony Orchestra, Timothee Adamowski of the Adamowski Trio conducting, March 1.

D. L. L.

Victor Hollaender, the composer of operettas, who is a brother of Gustav Hollaender, director of the Stern Conservatory, Berlin, calls his latest light opera "The Jockey Club."

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Paris Interested in Comparison of "Mélisande" as It Is Sung by Mary Garden and Maggie Teyte

PARIS, Jan. 22.—It is gratifying to sing before a French audience, provided one sings well; and sometimes just provided one looks and acts well. For however difficult it may be for a foreigner to gain the hearing in the first place—and it is difficult—once it is gained, the public is generous. There is a rumor afloat, although it has been in no way substantiated, that measures are about to be taken which will close the doors of the Paris operas to foreigners, as there have been too many recent successes among young American and English women especially. The latest of these young stars is Maggie Teyte, the English girl who has been working for the last five years with De Reszke. Miss Teyte is the first shining example of her master's method of teaching singing, and

voice that is unquestionably more pleasing, being a dramatic soprano of surprising warmth and carrying power considering her physical limitations, Miss Garden's way of dressing is to most people more successful. It is true that Teyte's interpretation is simpler, but that is because it is less dramatic. She has neither the grace nor the mystic allure of Garden. In short, while Miss Teyte is an altogether lovely *Mélisande*, with a really charming voice, she is not, and it is doubtful if she ever will become, the intelligent and convincing artist Miss Garden is and has been from the beginning.

Debussy's music to this captivating drama is always heralded here with loud acclaim. He is one of the few to receive laurels from his own generation. One of those of his compatriots who refuse to recognize his merit or his success is his sister, Mlle. Debussy. This young woman appears to regard the whole of his career as a pose. She disapproves of his music (she herself has a slight but quite conventional and innocent sort of musical gift), she disapproves of his life, of his friends and of his position in the world. She refuses to accept the money or the opportunities offered her by her famous brother, and continues to live and work in the world to which she was born, the world of the people. Mlle. Debussy is a "petite lingère." She goes out to the different homes of her little clientèle by the day to hem linen and make dainty underclothes for the trousseaux of the "jeunes filles" of the families.

Not long ago a friend was calling on the daughter of Colonne, of the orchestra here. A tired, pale little seamstress passed the door and respectfully inquired if she might have a word with "Madame."

"Do you know who that is?" said the hostess as she re-entered the room. "That's Debussy's sister. She has the utmost contempt for his success, which to her is but a masquerade. She would rather sew by the day and keep her self-respect than to follow him into the 'monde' as a grande dame."

Such a concert as was given by the Philharmonique society under the direction of Emanuel Rey last Tuesday evening is an experience one remembers always with a sort of exhilaration. The artists were Eugène Ysaye and Joseph Bonnet. There are times when there is something more than human in the art and the personality of Ysaye. Last Tuesday he was both conductor and violinist. The concert opened with Handel's Grand Concerto for two violins, violoncello and string orchestra, which he led as he played. The great concerto was played after one hasty rehearsal, held at eight o'clock that evening. Ysaye arrived for rehearsal at the Salle at four o'clock in the afternoon, characteristically, without his music, either for the concerto or for the Chaconne for violin and organ of Vitali, which is really as much of himself as it is of Vitali. He has made an astonishingly beautiful arrangement of the old thing, which exists only in manuscript. Dismissing orchestra and organist, the artist returned home in search of the forgotten music, when he discovered that he had also neglected to bring his evening clothes from the railway station. So he hurried off to the Gare, stopped for a bit of dinner, and returned to the Salle, where he dressed and rehearsed before the concert.

There remained, however, not the slightest souvenir of disquietude after the program was begun. Ysaye played with all of his poise and poetry, with his amazing vigor and vitality, in a manner that will make his name live so long as there is a civilized

world. The last number was the tremendous E Major Concerto of Bach, with orchestral accompaniment. The entire program was a reversion in note and in spirit to the primitive grandeur of the early classics.

Joseph Bonnet is the young organist of St. Eustache, in his early twenties, of whom all Paris is talking at the present moment. He is from Bordeaux, where he had his first church position at the age of fourteen. He is a pupil of Guilmant, and a winner of "premier prix du Conservatoire."



MAGGIE TEYTE AS "MÉLISANDE"

as he says himself, the proudest example, thus far. As all the musical world knows, she made her début at the Opéra Comique last Spring in Debussy's "Pelléas et Mélisande," in the rôle of *Mélisande*, created by Mary Garden.

The piece was billed for the first time this season last Thursday evening, and for most of the audience it was the first opportunity of hearing the young singer, who received from them a most gratifying demonstration of approval. It was interesting to note the differences between the Garden and Teyte interpretations. Whereas Teyte seems perhaps a younger *Mélisande* because she is so very small and slight, with a



MABEL LEE

This Minnesota Violinist, a Former Pupil of Ysaye, Is One of the Most Talented Members of the American Artistic Colony in Paris

He is destined certainly to arrive at that point of eminence in the musical world already reached by Guilmant and Widor.

A point of personal interest to Americans in the concert of last Tuesday was the presence, as first violin of the string orchestra, of Mabel Lee, of Minnesota. This temporary organization was one made up entirely of artists from the Colonne Orchestra with the exception of the two Picchots, violinist and cellist, brothers of the singer Maria Gay, who is appearing now in New York, and Miss Lee. The young woman is a former pupil of Ysaye, and is

now studying with Thibaud. She has played a great deal already in Paris, and is one of the most talented among the American music students. She will play at the next fortnightly soirée of Leo Sachs, one of the founders of the Société Philharmonique, a well-known musician and patron of music; and on February 4 Miss Lee will give a recital for the International Music Union at the Students' Hostel. She will make her début in concert within the year.

The accompanying photograph is after the painting of Miss Lee by the Italian portraitist, Marc Bezis, and will be exhibited at the Salon in the Spring.

LOUISE LLEWELLYN.

Ugo Colombini, the Italian tenor who came to New York last fall to sing at the Manhattan and abruptly left the company

Gives Pleasure and Profit

NIAGARA FALLS, Jan. 30, 1909. To the Editor of MUSICAL AMERICA: Permit me, in renewing my subscription, to express the pleasure and profit I derive from your very readable and interesting paper.

ALICE B. TROTT.



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FROM "MUSICAL AMERICA" READERS

The Free Conservatories of Belgium

No. 52 EAST TWENTY-FIRST STREET,
NEW YORK, Jan. 30, 1909.

To the Editor of MUSICAL AMERICA:

I thank you for so ably pointing out the main idea, in your remarks which follow my letter regarding the value of having a great artist like Musin at the head of a violin school. I hope that those who read it will not imagine that I wish to cast any reflection upon the many good teachers in the United States, although my observations and conclusions have been made during eleven years of opportunity to make comparisons between the methods employed here, and those of Europe.

Most of the students in our country labor under the disadvantage and are hampered through lack of money, from procuring the thorough musical and artistic education which the Belgian student obtains at the free Royal Conservatories, and no aspiring violinist can hope to realize very much, if he is obliged to earn his living and the money to pay for lessons, whilst he is studying. The King of Holland realized this, when he gave the Belgians the great free Conservatory at Liège, and later on, the one at Bruxelles. The Belgian boy or girl who contemplates entering the career of musician, singer and instrumentalist, is thereby enabled to concentrate his mind and energies upon his studies, unhampered by the question of ways and means, and gets an early start, which is another advantage, particularly in studying the violin.

Were such an institution established here we would soon see remarkable results, for I repeat, that there is no limit to natural talent.

The success or failure of results depends upon the system of teaching employed. The pupils in the Liège Conservatory, having no worries as to ways and means, can faithfully follow the system of study and practice given him by his master, and any who do not do so are expelled, and made to give way to those more ambitious and faithful to their art.

In the first place, only those are accepted who seem to possess real talent, worth developing, and after proper trials at the annual examinations the unworthy are weeded out.

Another wise law of the Conservatory is that no pupil be permitted to teach, or play in public, until he is a laureate—that is, until he has gained the First Prize, which is the highest, except the "Golden Medal" (which can only be competed for and obtained two years after obtaining the First Prize). There are four grades of rewards, viz., Third Prize (the lowest), Second and First, and then the Medal. Good playing is not the only requirement, for the pupil must show equal results in the science of music, be expert at solfeggio and able to play at sight any manuscript—composed expressly for the examination, as a test—

although the clefs may change a dozen times on one page—and he must be familiar with the clefs of all the instruments.

To obtain the medal the pupil must have successfully passed examinations in harmony, composition and chamber music, and have a repertoire of at least five concertos and ten classic pieces, which must be played from memory.

The following is a program taken at random from those of M. Musin's pupils, and presented by Mr. Piery, who was about eighteen years old when he left the Conservatory to take the position of solo violinist at the Opera at Nice—obtained by competition. The position of concertmaster of the Chevillard Orchestra, in Paris, was obtained by a young artist violinist, from M. Musin's class, over the heads of the seventy-five other competitors who were examined. Will mention only these instances, although there are very many which I might mention.

Mr. Piery's program:

1. Mendelssohn Mi Mineur
2. Bach Mi Majeur
3. Vieuxtemps 4th in re Mineur
4. Bruch 1st in Sol Mineur
5. Beethoven Concerto
6. Bach Aria, do majeur
7. Bach Prelude and Fugue sol mineur
8. Bach Sicilienne and Presto
9. Paganini Caprice No. 13
10. Paganini Caprice No. 20
11. Saint-Saëns Rondo-Capriccioso
12. Beethoven Romance in Fa Majeur
13. Wieniawski 1st Polonaise, re majeur
14. Beethoven Romance, sol majeur
15. Tartini L'Arte dell Arco

These form only a small part of the repertoire of a graduate, but they were ready to be played from memory at the call of any member of the jury, which is always composed of seven or nine distinguished musicians and artists.

You will see from this program that the Belgian school particularly favors the German classics. Apropos of this, let me quote from M. Musin's lecture on the violin.

He says: "In view of the idea which exists that there is a fundamental difference between the different schools of violin playing, permit me to say that there are only two ways of playing—well and badly. Corelli, Tartini, Viotti and Paganini, of the Italian school; LeClair, Gaviniès, Kreutzer, Baillot and Rode, of the French school; Benda, Fiorillo and Spohr, of the German school; De Beriot, Vieuxtemps, Leonard and others, of the Belgian school—have left a profound and ineffaceable impression, not only during the era in which they lived and worked, but one which will last through future generations, not any one of them being more important than the other; but one and all being equally necessary to the perfect development of violin artists."

It may not be out of place for me to say just here that M. Musin lays great importance upon a well-balanced position, an easy bow arm and a flexible wrist. He says

repeatedly that too little attention is paid to these important points, which exert a powerful influence upon the tone and give the player great ease in execution. He says: "We must not forget that the left hand is only the workman, the mechanic; while the right arm, the bow arm, is the soul, the brain. It is the right arm which gives polish to the technic, and color to the interpretation, and enables the virtuoso to fully express the inspiration of the moment. The left hand is the artisan; the right arm is the artist!"

While one phase of the Belgian system cannot be enjoyed by American students in our country, until we have a free Conservatory, they may still derive great benefit from M. Musin's vast experience, since he is willing to teach here. Whoever may chance to read my letter to you in MUSICAL AMERICA of the week before last will, I think, give me credit for patriotism. I hope so, at least. Very sincerely yours,

ANNIE LOUISE MUSIN.

Wassily Leps and the Philadelphia Operatic Society

PHILADELPHIA, Feb. 4, 1909.

To the Editor of MUSICAL AMERICA:

I have read with interest your editorial on American Operas in last week's issue, and wish to call your attention to one which you have overlooked, though it has been mentioned in your paper several times by your Philadelphia correspondent.

I refer to "Hoshi-San," or as it was first called, "Andon." The book of this opera was written by John Luther Long, author of "Madama Butterfly," "The Darling of the Gods," etc., and composed by Wassily Leps, whose compositions have been frequently rendered by the Philadelphia Orchestra with much success. While it is true that Mr. Leps is by birth a Russian, he has lived so long in this country that he may justly be named among American composers.

"Hoshi-San" will be sung as part of a double bill with "Cavalleria Rusticana" in April by the Philadelphia Operatic Society. It is a Japanese tragedy of olden time, based upon a native reincarnation theme, involving the love of a Samauri for a Temple Dancer—a thing forbidden by the gods. The story is intensely dramatic.

To this Mr. Leps has contributed a score that will give him a place among the world's great composers. His orchestration is of the modern school, most dramatic, and the kind that almost tells the story without words. But this, I will leave to the critics.

The presentation of this work is in line with the policy of the Operatic Society to not only exploit native singers, but composers as well. It will be given with every detail as to scenery, costumes, accessories, etc., in other words, in the same elaborate and complete manner that characterizes all performances by this organization. It will be conducted by the composer.

"Cavalleria" will be conducted by Musical Director S. Behrens, and it will be done different from all other productions, in that new business will be introduced, and every advantage offered for elaboration or display will be seized upon. Both operas will be given with the society's great chorus of two hundred voices, its ballet of thirty-two dancers, and an orchestra of seventy pieces.

The Operatic Society in less than two years has appeared in public seven times, presenting four grand operas, namely, "Faust," "Aida," "Les Huguenots" and "Martha," each of which with the exception of the last was sung twice. This organization is doing more for American singers than any other. It is working for home

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JOHN CURTIS.

Dr. Wüllner and the Critics

ST. LOUIS, Mo., Feb. 1, 1909.

To the Editor of MUSICAL AMERICA:

I first heard of Dr. Wüllner through the medium of your paper, and the very first criticism which I read greatly excited my curiosity in regard to him.

I enjoyed the privilege of hearing Dr. Wüllner in a recital which he gave for the Liederkreis Society in St. Louis about two weeks ago, and I can say without hesitation or reservation that his singing is the most artistic that I have ever heard, and I will further state that there are few singers of note that I have not heard during the last twenty years.

Some critics have expressed surprise that this unique artist should sing what he does and make so much of it with so little voice. Now, Dr. Wüllner is an ideal singer, a true artist in all the songs he sings. Dr. Wüllner has a big voice and could make lots more noise with it if he chose to do so, but he is one of the few elect whose understanding of art in song is so far-reaching that others (his critics) fail to perceive it.

Art in song is not, or should not be, different from art in painting. When an artist paints a picture, he does not throw his brilliant colors on the canvas in daubs. On the contrary, he handles them with care; he subdues them by shading them down. The brilliant and warm colors may be there, but they are toned down by softer colors and shading, which put the life into his picture. Without this art of shading and suppressing brilliant colors we would have a chromo.

Dr. Wüllner's songs are the pictures of the real artist. Now and then he colors brilliantly where it is needed and effective, but all through his rendition he gives true life to the picture of the emotions which he portrays by the shading, the subduing, the repression of the voice which is the only true art in song. We have too many chromos in the rendition of song, and it is indeed time that singers should learn that the human voice has a much higher plane and purpose than the mere creation of tones or noise.

The musical tones are to the singer what paints are for the painter—the rough material only. The art of the one as of the other lies in the life, the soul, the feeling, the emotion expressed in the musical tone or pictured on the canvas.

MARIE PERNET-McCARTY.

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SOME GRAND OPERA STAGE ILLUSIONS DISPELLED



HALF A HERO

Voice from Below: "Speak Up!"

The accompanying illustrations from the London *Sphere* will give opera-goers an idea of how things look from the other side of the footlights. The sketches were made during the present Wagnerian opera season at Covent Garden, and in the lower picture the artist shows a very characteristic incident behind the scenes in which the property manager is putting a final touch to a group of Wagnerian warriors. A defiant-looking shield shelters some weak knees and baggy shoes.

In the upper left-hand illustration the actor singer has to cry, "Fly, fly! All is lost!" As only the upper half of his body appears he does not trouble to make any effort to clothe his legs in the garments of romance.

In another scene as the ponderous hero-



In the Upper Picture: The Prompter in His Box. The Lower Illustration Shows the Wagnerian Warriors Receiving Final Touches

ine leaps from the rocks the two stagemen draw breath to the warning cry of "Ready, William."

"Sometimes," writes a German corre-

spondent, "young students engage themselves for an evening for the love of the art. The propertyman sullenly throws them their things and criticises them gruffly if



"INTO THE ARMS OF DEATH"

Waiting for the Prima Donna

they dress themselves badly. Then comes the hairdresser, who claps on a peruke or pops on a beard, and then takes a pot of paint and turns his cheeks a fiery red."

The stage at Covent Garden is admirably adapted for obtaining bold and effective scenes as the stage level is capable of being altered at various distances from the footlights by means of hydraulic machinery. By a turn of a lever it is possible to raise or depress part of the stage, effecting in a few seconds what it would be almost impossible for stage carpenters to undertake. This mechanism is especially useful in such a built-up scene as occurs in "Aida" when the Egyptian army returns victorious with the spoils of war. Warriors, priests and spectators fill terrace above terrace, the whole scene presenting a marvelous piece of realism.

PROVIDENCE LAUDS
Mlle. ARNAUD'S ARTYoung French Pianist Receives a
Remarkable Ovation with
Boston Orchestra

PROVIDENCE, R. I., Feb. 8.—A surprise was in store for local music lovers on Tuesday night, at the concert of the Boston Symphony Orchestra, when Germaine Arnaud, the young French pianist, made her first appearance here as soloist. The program was as follows:

Overture to the opera "Oberon".....Weber
Symphony in D-minor, No. 4, op. 120.....Schumann
Concerto for pianoforte in G-minor, No. 2,
op. 22.....Saint-Saëns
Overture to "Tannhäuser".....Wagner

The critics of the daily press have seldom, if ever, expressed themselves in such enthusiastic terms of praise as they did in commenting upon Mlle. Arnaud's performance. The *Journal* referred to her as a "remarkable player," predicting a brilliant future for her. The same critic goes on to say:

"In the playing of the young artist there

were many things to admire, astonishing power, a technic so sure and clean-cut that every note in rapid passage work stood out from its neighbor, plenty of dash and animation, all-sufficient delicacy where that was called for, and an unusually developed sense of rhythm responsible for delightfully perfect phrasing. Seldom has so spontaneous an ovation been drawn out in our concert rooms as followed Mlle. Arnaud's performance. She was recalled again and again, the men of the orchestra joining the applause of the audience, which to the initiated means a great deal."

The critic of the *Tribune*, while calling attention to the fact that Mlle. Arnaud's reputation was well known to Providence musicians before her appearance, declared that no such exhibition of virtuosity was expected. "Her single selection was Saint-Saëns's Concerto for Pianoforte in G-minor, No. 2, op. 22, which in itself is pleasing and attractive, and as rendered by the young artist was doubly delightful," he said, "its rendition being marked by sweetness, force and admirable technic, with delicacy of touch and a fullness of animation where they were needed to bring out the character of the music. The verdict of the audience at the close of number was instantaneously and unmistakably expressed in a burst of applause that was not stilled until Mlle. Arnaud had appeared repeatedly in response to the flattering calls."

Equally commendatory was the criticism of the *Evening Bulletin*.

BRAHMS PROGRAM AT
SYMPHONY CONCERTN. Y. Orchestra and Mr. and Mrs.
Mannes Heard in Interesting
Performance

Following a deluge of Mendelssohn, Johannes Brahms was the dominating spirit of Sunday afternoon's concert of the New York Symphony Orchestra at Carnegie Hall.

The C Minor Symphony and G Major Sonata for pianoforte and violin, the latter rendered by Mr. and Mrs. David Mannes, were the selections.

The former work, which Von Bülow classed as being second to Beethoven's immortal ninth, ably executed, delighted with its depth and resonance of utterance, that luminous richness of texture, which in the discussion of paintings is called "quality."

The first three movements are particularly melodic, charming themes, being played by the violins or smaller winds, while the last movement is particularly powerfully dramatic, beginning in a dirge-

like fashion and ending in a burst of joyousness.

Mr. Damrosch and his men exhibited to full advantage the beauties of the composition, especially in the adagio of the final movement, which evoked a proclamation of singular mellowness from the brass and wood-wind choirs. The allegro theme of the finale by the strings was also marked by a fine energy.

Following the volume of the orchestra's music, the sonata figuring violin and pianoforte sounded inevitably out of place in the vastness of the hall. Although both performers done full justice to the work, and big though its manner of expression may be, the conditions were indubitably a handicap. Mr. Mannes gave of his best in the sustained tones, while Mrs. Mannes' performance at the piano was in every respect admirable.

The ever-delightful "Dream" music from "Hänsel and Gretel," effectively rendered, was enthusiastically received. The attendance was large.

Teresita Carreñ-Blois has been giving piano recitals in Dresden.

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CINCINNATIANS GIVE NUMEROUS RECITALS

Mendelssohn's Birthday Celebrated by
Many Organizations in a
Fitting Manner

CINCINNATI, Feb. 8.—Excepting the organ recital Tuesday evening at St. Paul's Cathedral by Edwin Lemare, which was attended by many of the local music-lovers, Cincinnati has been without visiting artists during the past week, but with a number of interesting programs by the members of the faculty and advanced students in the different schools there has been no dearth of good music.

A program of modern piano music was given by the advanced pupils of Louis Victor Saar at the College of Music on Friday evening. It included several of Professor Saar's own compositions, and these were received with a display of marked appreciation. On Thursday evening, at the Odeon, Signor Lino Mattioli, the distinguished vocal teacher of the college, presented his pupils in recital, and, as usual, the young singers made a splendid showing.

One of the most important affairs of the week was the program given in the rooms of the Woman's Club Tuesday afternoon, when Bertha Baur, as chairman for the day, presented a delightful program of chamber music. The compositions played were Brahms's sonata No. 2, op. 100, for piano and violin, by Theodor Bohlmann and Bernard Sturm; Schumann's Andante and Variations for two pianos, two cellos and French horn, by Mr. and

Mrs. Theodor Bohlmann, pianists, Nina Dale Parke and Julius Sturm, cellists, and Carl Schrickel, French horn; and Godard's Trio, op. 72, No. 2, by Theodor Bohlmann, Bernard Sturm and Julius Sturm.

Among the events scheduled for the immediate future are the recital by Germaine Schnitzer at the Grand Opera House Thursday afternoon, February 11, and the second Orpheus Club concert in Memorial Hall on the same evening, under the direction of Edwin W. Glover, with Edmund Jahn, bass, of New York, as soloist.

On Saturday afternoon George Schneider gave one of his educational piano recitals at his home in Hyde Park, presenting works by Mendelssohn and composers associated with him at the Leipsic Conservatory.

Another drawing room recital was given Saturday by Mrs. Helene Steer Saxby, at her Norwood home. The program included some of Mrs. Saxby's own compositions.

An interesting program, at the Ohio Conservatory on Seventh street, Friday evening, presented the pupils of Philip Werthner, pianist, and Professor Sternberg, of the violin department. F. E. E.

WHO "ANNE FORD" IS

Manager Turner Tells Why He Placed
Question Mark After Her Name

When H. Godfrey Turner, who has so successfully managed the Maud Powell Trio "collectively and individually," placed in his advertisements a question mark after the name of "Anne Ford," the pianist of the organization, a good deal of speculation was aroused and many a proofreader was perplexed. It was not until after "Anne Ford" had proved that she was a pianist and an accompanist of unusual ability, in fact, quite as satisfactory as any who has ever visited America, that Mr. Turner explained the interrogation mark. "May Mukle, the cellist, and 'Anne Ford' are sisters," he said. "I always think names of relations on a program have a weak appearance. Now that Miss Mukle has made quite a success as an unknown person I don't mind owning up to the mild fraud I perpetrated on the American public, which, by the way, was quick to recognize talent."

Miss Mukle is devoting some of her time to coaching concert artists, a work for which she is particularly well qualified.

MME. NORDICA GIVES RECITAL IN CHICAGO

Orchestra Hall Audience Delighted by
Her Songs—A Varied Program of
Vocal Gems

CHICAGO, Feb. 8.—Mme. Lillian Nordica gave a concert in Orchestra Hall last Wednesday evening that crowded the auditorium. She brought forth a program remarkable in its range, pleasing in its content, and vivid in contrast.

The Nordica recital is sufficient itself in that it is a most original divertissement, blending the dramatic and operatic without the simplicity and severity of the concert platform. Her singing indicated that her vocal quality is still sweet and true, and her technical equipment of a character to sweep away all ordinary difficulties. Her personality was radiant in its wholesomeness and she immediately established an intimacy between herself and her auditors that was noteworthy. Unconsciously it gave all the art of entering a drawing room correctly, posing gracefully, in fact, giving a song recital in a big auditorium just as if it were in a parlor.

The great daughter of the Valkyrie did not hesitate to give original readings to many of the familiar classics, for instance, in Brahms's "My Love Is Green as the Lilac Tree," she gave with a spontaneity that was refreshing, while "Der Nussbaum" was a delightful play of mood that was repeated no less than three times in response to the insistent call of her audience.

Strauss's "Cäcilie" had an intense note of longing in its thrill and several French songs were given with charming daintiness and a quality of coyness that made them alluring. Mme. Nordica was assisted by Frederick Hastings, the promising young baritone. C. E. N.

"MIKADO" IN ERIE, PA.

Gilbert and Sullivan Operetta Presented
by Local Talent

ERIE, PA., Feb. 8.—"The Mikado," as given by St. Paul's Episcopal Church choir, under the personal direction of Peter LeSueur, organist and choirmaster, on January 27 and 28, at the Majestic Theater, was a success in every way. The well-trained chorus, the display of vocal and dramatic ability by the principals, and brilliant costuming, combined with the fine orchestral and scenic effects marked the performance with a professional atmosphere.

The creditable presentation was well received by the large and enthusiastic audience. The members of the cast and orches-

tra were: Suzanne Adams, Calla Kelsey, Fleeta Hansen, Georgia French, Frederick Benson, Albert MacDonald, William E. Hirt, J. W. Boingardner, T. W. Armstrong, F. J. Demuling, Percy LeSueur, F. Brehm, G. Hamberger, R. Weisert, D. Caughey, J. W. Galbraith, W. Caughey, F. Fielder, J. Lanza, J. V. Yelgerhouse, W. B. Hall, C. A. Lang, A. Schreck, G. E. Riblet, A. Bauman, Mabel A. Clowe and E. Alexander.

The presentation of Puccini's opera "Madama Butterfly," by Max Falkenheuer at the Majestic Theater, January 29, under the musical direction of Karl Grossman, well sustained the company's previous record of musical excellence.

A program was rendered recently by St. Paul's choir in memory of Dr. H. B. Randall, a former member. He was also a member of the Harmony Club and was prominent in musical circles.

Georgia French, after two years' study in voice culture with Max Spicker, in New York, has returned to Erie and her former position as contralto soloist in North Presbyterian Church. She is also engaged by the Church of Christ, Scientist, as soloist at the afternoon services. E. M.

LAST MANNES RECITAL

D Minor Sonata of Brahms a Feature
of Stuyvesant Theater Program

The D Minor Sonata of Brahms, for violin and piano, was the feature of the last sonata recital given by Mr. and Mrs. David Mannes at the Stuyvesant Theater, New York, last Sunday evening, February 7. This is one of the most poetic works of Brahms, and received an interpretation which brought forth the most enthusiastic applause from the audience which has followed these enjoyable recitals.

The program opened with Handel's Sonata in D major, which was followed by the "Kreutzer" Sonata of Beethoven. Mr. and Mrs. Mannes were in fine form, and despite their appearance at the Symphony Society concert in the afternoon, gave a particularly spirited reading of the "Kreutzer" Sonata. The minutiae of the violin part in the variations were delicately handled by Mr. Mannes, and the perfection of ensemble which we have learned to expect from these artists was evident at every point. The audience was large and enthusiastic and recalled the players a number of times at the end of the recital.

The first of a series of musicales by Florence M. Giese will occur at the Lee School, Baltimore, on February 18. She will be assisted by Carolyn Hamilton, soprano. The program will be modern and will contain many compositions by American composers.

CLARA de RICAUD

THE ART OF SINGING

A GREAT ARTIST'S OPINION

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.
I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Ricaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Ricaud's beautiful art of teaching has proven most helpful and valuable. [Translation.]

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LAST OF THE KLEIN POPULAR CONCERTS

Arthur Hartmann, Ellen Beach Yaw
and Other Artists Give
the Program

The failure of the public to give financial support made Hermann Klein's popular concert on last Sunday the final one of this season. Thirty of these concerts, designed to assemble the best musicians in the city, had been planned. The reason for discontinuing was explained by Mr. Klein in a short address made during the intermission:

"They do not pay," he said frankly. Continuing, "It was not without warning or advice that I opened these concerts. 'Give the public something sensational' I was urged, 'or the public will not be satisfied.' The introduction of a dance in the program was suggested. Isadora Duncan and Mlle. Valery, the snake charmer, were offered as possibilities. It was suggested that Mr. Hammerstein's advice would be valuable on account of his experience. I thought of asking Walter Damrosch to conduct here. That would have taken him away from Carnegie Hall. My sole reason for not doing so was because I was afraid of what his answer might be.

"Speaking seriously, do New York people want good music? The theater is pretty enough to cover any audience. True, it is two blocks out of the beaten track, but two blocks! It is barbarous to ask New York people to go that distance out of their way. The trouble is that they are satiated; they have too much of everything."

The impresario then expressed his gratitude to the musicians who have been interested, and also to the press and to the subscribers for their support.

After the close of the concert Mr. Klein said: "Never before has it been possible to give nineteen concerts consecutively. There has been an increasing interest in them, and I believe in the course of three years they would become known and successful."

An unusually good program pleased a large audience. Arthur Hartmann's rendering of Mendelssohn's concerto in E minor (first movement), aroused much applause, which the violinist rewarded with the second movement. His last three numbers were "Farfalla," by E. Sauret; "To a Wild Rose," MacDowell-Hartmann, and "Zephyr," by Hubay. Appreciative hand clappings here again coerced an encore, Mr. Hartmann repeating the "Wild Rose."

Délibes's "Bell Song" from "Lakmé" demonstrated Ellen Beach Yaw's vocal merit, this also earning encore-productive plaudits. Four other numbers by Saint-Saëns (with a violin obbligato by Alice Dean), Brahms and Alabieff Widor were given by the soprano.

Julius Schendel, a pupil of Sigismund Stojowski, rendered two piano numbers which were well received. Philippe Couderc's baritone was heard to good advantage in four songs. Max Leibling conducted for Miss Yaw.

NOTED ENGLISH TEACHER NOW VISITING AMERICA

William Shakespeare Spending Several
Months in Los Angeles—Coming
to New York

LOS ANGELES, CAL., Feb. 8.—William Shakespeare, a noted teacher of singing of London, Eng., is spending several months in this city and nearby places in this State, his visit to California being a part of a holiday tour covering the United States. He expects to return to London sometime in April, and before that date will visit New York, Boston and other Eastern cities on his way home.

In reference to his name, which was borne by another about 300 years ago and which is immortalized, Mr. Shakespeare said recently in an interview: "No, I don't know how I came by my name. Nobody knows. William Shakespeare, the English author, as history tells us, had no descendants. My father, John Shakespeare, was born in Warwickshire, England, which



ARTHUR HARTMANN

This Distinguished Violinist Was One of the Soloists at the Last of the Hermann Klein "Pop" Concerts

is close to the old Shakespeare homestead. I do not know of any relationship between my family and that of the noted author."

Mr. Shakespeare distinguished himself in his youth by winning the Mendelssohn Scholarship founded by the composer at the Royal Academy in London. He afterward studied in Leipzig, giving special attention to composition and piano playing. During his stay in Leipzig his tenor voice attracted attention and he was sent by the Mendelssohn Scholarship Committee to Milan, where he studied for nearly three years with Lamperti, one of the last of the great Italian singing teachers.

In 1875 Mr. Shakespeare returned to England and started his career as a singer and teacher of singing. Since then he has had pupils from all parts of the world, who have in their turn as teachers spread the principles of the "Shakespeare Method," which is based on the old Italian school of singing, as practiced by the great artists of the eighteenth century.

Mr. Shakespeare is the author of "The Art of Singing," which is a work based upon the principles of the old Italian school. It is published by the Oliver Ditson Co., Boston, Mass.

Musical in the Burritt Studios

So effective was the work of pupils of the Burritt Studios, at the musicale given there on February 2, it was a matter of general regret a larger auditorium had not been used to give the general public an opportunity to appreciate the accomplishments of the young artists. Songs and arias from Handel, Haydn, Lehmann, Wagner, Mendelssohn, Grieg, White, Somervell-Lambert, Hecker and other composers served to display the thorough training of the singers and the artistic results were highly creditable to the methods employed at these studios.

An organ recital by Carl Schluer, assisted by the Heinebund Singing Society, Carl Kapp, director; Inez Barbour, soprano; G.

Magnus Schutz, baritone, and Arcule Sheasby, violinist, was given at the German Evangelical Lutheran Trinity Church, New York, on Wednesday evening, January 27. This recital was given for the benefit of the organ fund, and was also the occasion of the opening of the church, which was built at a cost of \$200,000.

Jan Kubelik bought a Strad. dated 1713 in London recently for \$7,500.

MENDELSSOHN MUSIC BY THOMAS PLAYERS

A Feast of Melody for Chicago
Concert-Goers—Petschnikoff
the Soloist

CHICAGO, Feb. 8.—The Theodore Thomas Orchestra celebrated the Mendelssohn centenary in a superb manner this week, giving his works with all of their rare melodic value that has surpassed the wear of a century and, even in an age of complexity in composition, still serves to please. How few programs made up completely of the work of a single composer could continuously please without causing ennui!

The program opened with the overture to "Ruy Blas," a smooth and tuneful beginning with dramatic passages modified in the usual Mendelssohn style so that the brass of the orchestra never blares and the whole drift is for the sense of song, and while there are rapids here and there, the course is interesting and peaceful.

The big work of the afternoon was the Third Symphony, known as the "Scotch," which is not overfreighted with Scotch airs, and yet is perhaps the best of the six symphonies penned by Mendelssohn. All four movements were given with a fine sense of the melodic values by Director Stock and his players. Of course, the overture, "The Midsummer Night's Dream," was as delightful as ever and "The Spring Song" and "Wedding March" made every feminine heart in the audience flutter sympathetically or apprehensively.

The soloist of the day was Alexander Petschnikoff, who has previously given adequate proof of his virtuosity, but appeared at a disadvantage on this occasion by reason of barometric conditions, which seemed to seriously interfere with his strings. His technical facility was in usual evidence, but there was not the accustomed depth and sonority of tone that one expects. At the second performance Saturday night the playing of Petschnikoff was impeccable.

C. E. N.

W. C. Hammond, director of the music department at Mt. Holyoke College, South Hadley, Mass., and who has in the past eight years built up a thorough course of study in that institution, has given over 500 organ recitals on the organ of the Second Congregational Church in that town. Of these recitals, four were devoted entirely to the works of Bach, and Mr. Hammond has calculated that he has played at least one hundred compositions by that composer during the recitals of eight years.

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Music and Musicians in Chicago

CHICAGO, Feb. 8.—One of the interesting artistic events of the season was the recital given last week by Marguerite Von Scheben, a prima donna who has had a successful career in Berlin and Paris, and made her first appearance here at the Auditorium Recital Hall. She was assisted by Hugo Heermann, the distinguished violinist, who played selections by Sarasate, Ernst and Wieniawski, and obligatos for Mrs. Von Scheben in Clayton Johns's "Where Blooms the Rose," and Gounod's "Ave Maria." Arnold de Lewinski, a pianist, who has a brilliant technic, played his own paraphrase on Wagner's "Lohengrin" for the first time, and it proved to be an exceedingly clever instrumentation.

The matinee given by the Chicago Musical College Saturday morning, February 6, interested an audience that filled Music Hall. In "Who's the Prima Donna?" a comedy in one act by Angella M. Fox, the pupils of J. H. Gilmour acquitted themselves creditably. The second act of "Mignon" was given under the direction of William Castle who directed, together with Sol Alberti, Maybel McDonald, who appeared in the title rôle, Ferne Gramling as *Felina*, Madge Miller as *Frederick*, and David Grosch as *Laertes* came in for especial applause. Mrs. H. Roos played the accompaniments.

H. Godfrey Turner announces a 'cello recital at Assembly Hall, Fine Arts Building, by May Mukle. The assisting artists will be Anne V. Mukle, pianist.

Anne Shaw Faulkner announces the following dates for February: The 8th, Columbia School of Music, in the afternoon, and Wheaton College, in the evening (lecture on "Music in Its Relation to Art"); the 11th, Columbia School of Music; 12th, Program Study Class; 16th, Cable Hall (Ring of the Nibelungen); 19th, Program Study Class; 20th, St. Paul Symphony Orchestra, St. Paul; 23d, Art Institute, Chicago (lecture on "Music in Its Relation to Art," illustrated with stereopticon views); 25th, Columbia School, and 26th, Program Study Class.

Elaine De Sellem, the Chicago contralto, gave a recital at Valparaiso, Ind., on February 4. Miss De Sellem gives a joint recital with Enrico Tramonti at the Woman's Athletic Club on Saturday. On February 10, 11 and 12, Miss De Sellem appears in "The Messiah" at Deland, Fla.

The Apollo Club, Harrison M. Wild director, will give two performances of "Elijah" on Monday and Tuesday evenings, February 22 and 23, at Orchestra Hall. The soloists on this occasion will be Louise Ormsby, soprano; Holmes Cowper, tenor; Janet Spencer, contralto, and David Bisham, bass.

Mme. Estelle Auge, assisted by Bruno Steindel, the noted 'cellist, gave an interesting recital of French songs at the Virginia Hotel, Sunday afternoon, January 24. Mme. Auge interprets French songs in an artistic manner and has a fashionable following. Marx E. Oberndorfer played the accompaniments in artistic fashion. The recital was a success from every standpoint.

The second of the series of musicales by the pupils of Mary Wood Chase was given in her studio in the Fine Arts Building, Saturday afternoon, January 30. The following pupils played: Evelyn Bottorff, Margaret Tiffany and Ruth Burton.

Herman Devries, the operatic singer, will at his recital in Grand Rapids, Mich., sing a group of songs by Edwin Schneider, the well-known Chicago composer.

Mrs. Helene Carnes, of Berlin, will give her first American song recital at the Illinois Theater Tuesday afternoon, February 16. Marx E. Oberndorfer will play the accompaniments.

The fourth concert of the advanced pupils of the Cosmopolitan School of Music will be given at Orchestra Hall, Wednesday afternoon, February 17.

Charles L. Wagner, the Chicago manager, announced the following appearances under his direction: Isabel Garghill Beecher, Thursday afternoon, February 18; a recital at the University of Chicago, by Glenn Hall, the tenor, Sunday afternoon, March 21, and the farewell appearance of the great Russian pianist, Lhévinne, Sunday afternoon, April 4.

Mrs. Hattie Von Bergen, one of Chicago's noted vocal teachers, has been ill at a Chicago hospital for the past month. She is now convalescent and it is believed she will be able to resume her activities soon.

Walter Spry, the noted Chicago pianist and instructor, has just returned from Boston, where he gave two recitals.

Ralph Rowland, a Milwaukee violinist, came to Chicago on Wednesday and was heard in Emil Liebling's recital before the Chicago Mendelssohn Club.

Tuesday evening, February 2, the Columbia School of Music, of which Clare Osborne Reed is director, gave a piano recital at which Phoebe Van Hook was heard to good advantage before a good-sized audience.

The Dramatic School of the American Conservatory, under the direction of Hart Conway, gave three playlets on Thursday evening, February 4, in Kimball Recital Hall. The talent enlisted several pupils, who gave promise for the future. The playlets were "The Other Woman," a drama in one act by Ellis Kingsley; "One Hundred Years from Now," by Sedley Brown, and a two-act play by Charles Marsahn Rae, entitled "The Man with Three Wives."

Agnes Lapham, the Chicago pianist, played a group of Russian compositions and gave a short talk on Russian music at the Sunday afternoon concert of the Woman's Club on January 31.

The Sherwood School of Music announces a pupils' recital in Assembly Hall Wednesday evening, February 17. William H. Sherwood, the distinguished pianist, will give a recital at the University of Wisconsin, Madison, Wis., on February 24, and will be heard with the St. Paul Symphony Orchestra in that city on February 28. R. D.

SUNDAY 'POP' GIVEN IN BALTIMORE, MD.

Germaine Arnaud Plays—Oratorio Society Performs "Elijah"—Kneisels in Recital

BALTIMORE, Feb. 8.—A concert was given at the Lyric Sunday afternoon to which an admission was charged. It was a magnificent success from both an artistic and financial point of view. Notwithstanding a disagreeable day, the Lyric was completely filled. The soloists were Germaine Arnaud, pianist; Mary Ranzenberg, contralto; Thaddeus Rich, violinist; Bart Wirtz, 'cellist, and Charles H. Bochau, accompanist. All were given a hearty reception, but special interest centered in Miss Arnaud. Her piano playing was delightful, and she received numerous recalls. The other soloists are well known, and their work was of the best.

The Oratorio Society of Baltimore, Joseph Pache, conductor, sang Mendelssohn's "Elijah" in celebration of the centenary of the composer's birth, at the Lyric Thursday evening. The large audience displayed much enthusiasm as the oratorio proceeded. The soloists were Florence Hinkle, soprano; Anna Taylor Jones, contralto; Charles Fulton Henry, tenor, and Claude Cunningham, baritone. Miss Hinkle was very effective in the air, "Hear Ye, Israel!" Mme. Jones sang "O Rest in the Lord" and her other numbers with fine understanding. Mr. Cunningham's work as "Elijah" was excellent throughout. He displayed much dramatic power. Mr. Henry, who is a pupil of Conductor Pache, made a successful début as an oratorio singer. Margaret E. Dulaney and Mrs. Kate Della Mitchell sang the second soprano and second alto parts.

The chorus numbered three hundred voices, and there was an orchestra of fifty musicians. G. Wright Nichols presided at the organ. Much praise is due Director Pache and all who contributed to the success of the concert, the first of the twenty-eighth season.

The Harmony Circle gave one of its most pretentious concerts at Lehmann's Hall Thursday evening. The soloists were Mme. Louise Homer and M. Jean Note, of the Metropolitan Opera Company, and Tina Lerner, pianist. The large audience showed unbounded enthusiasm during the performance. Edward Falk was the accompanist.

Arthur Conradi, violinist, appeared in recital at Lehmann's Hall Friday evening. Recalls and encores were numerous. Mr.

Conradi displayed remarkable technic and a beautiful tone. Austin Conradi assisted with piano solos and as accompanist.

The Kneisel Quartet played to a large audience at the Peabody Conservatory Friday afternoon. A special Mendelssohn number was the canzonetta from the string quartet in E-flat major, given in celebration of the composer's centenary. Mozart's Quartet in G major was enthusiastically received, as was the concluding number, Brahms's Piano Quintet in F minor, with Harold Randolph at the piano. W. J. R.

MME. NORDICA'S TOUR OVER 20,000 MILES

Prima Donna Relates Some of Her Experiences to "Musical America" Correspondent

CHICAGO, Feb. 8.—Mme. Lillian Nordica, who arrived here in her private car last Tuesday, gave audience to a representative of MUSICAL AMERICA and talked most enthusiastically concerning her tournee.

"Up to date we have traveled nearly 20,000 miles already this season, and have given fifty concerts," she said. "We have been very fortunate in reaching our destinations in each and every instance, and have not disappointed a single audience. Really, I did not know that America had so many interesting places that were so inconspicuous on the map. Anybody who is not a truly good American would be converted by a trip of this kind around our own land, even at a season of the year not conducive to giving the best impression."

"I never could have made this trip and accomplished it so easily and cheerfully had it not been for the admirable facilities afforded by our special car. We have had some most astonishing, yet pleasant experiences. A great many concerts have been in educational centers, and these were eminently satisfactory."

"A few weeks ago I recall that we were in the Northern border town; came in late, and then in the course of a few hours, it seemed as though the snow would overwhelm our car. Somehow or other they dug us out about 8 o'clock and sent a 'bus down to the depot to convey us to the largest tabernacle in the city. This ancient and creaking vehicle had a small stove red hot, but that did not seem to affect the Wintry blasts much."

"However, we huddled up in our furs and I finally became distressed over the attentions of a lonesome man, who seemed to be walking in front of us, like a scout, so I told the driver to stop and ask the man to come in. At this time we were going through the thoroughfare of the town and all the houses apparently were as dark as Egypt. The man explained he was the manager there of the concert and was piloting the way so that the 'bus would not founder in a drift and lose the precious freight. We had a pleasant little talk and imagine my astonishment when we got to the largest church in this city the house was packed to the doors. Evidently the darkened houses were deserted for everybody was there."

"Another very pleasant experience of the tour was in Valley City, N. D., where we sang in the auditorium, an immense building that was packed to the doors. The curious part of this was that Valley City has only 2,300 inhabitants, whereas 3,000 people attended the concert. There we had an interesting recital in our private car given by Mrs. Rhea Weaver Carson and Dean Carson, the head of the music department in the State Normal School. After the concert I received a note from a man who said that he 'had ridden sixty-five miles to attend the concert, and will do it again to-morrow if you will sing.' We had many such expressions as this develop during this interesting season of fifty concerts. I hardly need remark that the tour has been highly successful and very remunerative." C. E. N.

The Curtis Recital

Last Monday night George F. Curtis, whose specialty is the giving of original dialect stories, gave a recital at the Waldorf-Astoria, assisted by Avery Belvor, baritone, and Helen Waldo, contralto. Mr. Curtis is an artist. He presents sketches which are original and have distinct merit and charm. His manner is free from all affectation and from all the well-known and well-worn tricks and devices. The audience was most appreciative.

ST. PAUL MUSICIANS HONOR MENDELSSOHN

Schubert Club Gives Chamber Music Recital—Orchestra in Two Important Programs

ST. PAUL, MINN., Feb. 8.—Wednesday, February 3, was made memorable to musicians in St. Paul through the celebration of Mendelssohn's centennial anniversary.

A chamber music recital of Mendelssohn compositions was given under the auspices of the Schubert Club and was attended by hundreds of musicians who crowded Elks' Hall to its utmost capacity. Standing room was at a premium, yet the audience sustained an absorbing interest throughout a long program.

The Quartet in E minor, op. 44, No. 2, was played by Claude Madden, first violin; Walter Hancock, second violin; Sam Shane, violin; Rosario Bourdon, 'cello. This was followed by the Sonata in B flat, op. 45, for piano and 'cello, by Mrs. Hermann Scheffer and Mr. Bourdon.

A novel feature of the program was the celebrated Octet in E flat, op. 20, played by Errico Sansone, first violin; Claude Madden, second violin; Walter Hancock, third violin; Max Weil, fourth violin; Hermann Ruhoff, first viola; Sam Shane, second viola; Rosario Bourdon, first 'cello; Roberto Sansone, second 'cello. This composition was given its first hearing in St. Paul and in the hands of these capable players proved a delightful number.

Mrs. Scheffer and the other players, who are members of the St. Paul Symphony Orchestra, shared with the Schubert Club in the honor of the occasion. Many surrounding cities, including Minneapolis, Hastings, and Stillwater, were represented in the audience.

Walter H. Rothwell and the St. Paul Symphony Orchestra, with Mme. Nordica, soloist, made the twelfth popular concert an occasion to be remembered. The Auditorium was filled to the topmost seat in the upper gallery, and the enthusiasm of the audience was intense.

The orchestra's performance of Massenet's Suite, "Scenes Alsaciennes," brought forth rounds of applause, with special distinction for Mr. Warmelin and Mr. Bourdon for their excellent playing of the duet for clarinet and 'cello in the third movement. The movement was repeated and twice did Mr. Rothwell share the applause with these players. Two movements of Debussy's string quartet in G minor, op. 10, were given an appreciative hearing. The usual Vienna Waltz concluded the program.

Mme. Nordica's numbers included the "Dich theure Halle" from Wagner's "Tannhäuser," and the Cavatina from Gounod's "Queen of Sheba." Both were sung with a telling dramatic power which was predominant also in the singer's rendition of a group of songs—Leoncavallo's "Mattinata," "Dawn," by Max Stange, and Schubert's "Erkling."

A program of modern music was presented by the orchestra at the Auditorium on February 2. Glazounow's Suite, "Scenes de Ballet," op. 52, took the place of the usual symphony and brought a wealth of tone color which was made doubly effective through the refined interpretation and efficient leadership of Conductor Rothwell. The work met with a sympathetic response from an audience well pleased to hear this representative composition of the modern Russian school. Vincent d'Indy's Introduction to Act I of the opera "Fervaal," and Wagner's overture to "The Flying Dutchman" were contrasting numbers which added greatly to the interest and enjoyment of the concert.

Maud Powell, assisting soloist, gave a magnificent performance of the Saint-Saëns concerto No. 3, in B minor. The beautiful quality of the player's tone, the breadth of her art, and nicety of finish won for her the acclamation of an admiring audience. Miss Powell was most ably assisted by Anne Ford at the piano in a group of solos, consisting of Dvorák's "Slavic Dance" in E minor, Debussy's "En bateau" and the Brahms-Joachim "Hungarian Dance" in G minor. F. L. C. B.

A number of eminent soloists were scheduled to present a program of unusual interest on Wednesday night of this week at a concert given by the Hungarian Relief Society in the Waldorf-Astoria, New York. The program will be reviewed in MUSICAL AMERICA next week.

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A WEEK OF MUSIC IN BROOKLYN

Josef Hofmann Makes His Only Appearance This Season—"Le Nozze di Figaro" Attracts Big Audiences to the Academy—What Local Musicians Are Doing

Calendar of Musical Events in Brooklyn

Saturday, Feb. 13—Bayerische Sängerbund, Glock's Hall, Central avenue and Troutman street.
 Sunday, Feb. 14—Musical, University Club.
 Monday, Feb. 15—Wilford Watter's Musicale, Pouch Gallery, morning; Dr. Wallner, Academy of Music, 8:15; Columbia University Glee and Mandolin Club, Academy of Music, 8:15; Mountain Ash Male Choir, Plymouth Church, 8:15; Pupils of Robert Thallon, Anderson Hall, 370 Fulton street, 8:15.
 Tuesday, Feb. 16—Apollo Club, Academy of Music, 8:15.
 Wednesday, Feb. 17—"Die Meistersinger," Academy of Music, 8:15.
 Thursday, Feb. 18—Lecture-recital by Daniel Gregory Mason on the program of the Boston Symphony Orchestra, Academy of Music, 4; Musicales for benefit of the organ motor fund, Church of the Atonement, 8.
 Friday, Feb. 19—Boston Symphony Orchestra, Paderewski, Academy of Music, 8:15.
 Saturday, Feb. 20—Pupils of Robert Thallon, Anderson Hall, 370 Fulton street, 10.

Josef Hofmann gave his only public performance in this country this season, on February 3, in celebration of Mendelssohn's birthday, at the opera house of the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences. The first part of the program was entirely Mendelssohn—Fantasie in F sharp minor, Songs Without Words, in A-flat major, A major and G minor, and Rondo Capriccioso. For an encore he played the E minor Scherzo, also by Mendelssohn. The second part of the program consisted of Chopin's Ballade in F minor, Nocturne in E-flat major, op. 55, No. 2, and Polonaise in F sharp minor. Two Liszt numbers followed, "Liebestraum," No. 3, and "Tannhäuser" overture. The audience, which nearly filled the opera house, showed greater enthusiasm than at any concert this season, recalling the pianist many times at the close of the program. In response he played two encores—Liszt's "Campanella" and Moszkowski's Waltz in A major. His next public appearance in America is to be in October, 1910, when he will again play in Brooklyn, in the opera house of the Academy under the auspices of the Institute of Arts and Sciences.

Every inch of standing room was taken and hundreds were turned away at the always-to-be-remembered performance of "Le Nozze di Figaro," Thursday evening of last week at the Academy of Music. This performance meant Sembrich's last appearance in a complete opera.

The same costumes and scenery, practically the same orchestra, the same wonderful little conductor, and the same cast which made the recent performances of this opera at the Metropolitan memorable for perfection of ensemble, were heard to greater advantage in Brooklyn because the intimate relations between audience and singers which exist in the Brooklyn opera house. The criticism of this excellent Mozartian cast which appeared in *MUSICAL AMERICA* after the New York premiere applies here.

At the close of the second act the Opera Committee presented the "heroine" of the evening with a silver vase filled with Richmond Beauties.

There were recalls and bouquets for almost everyone, including Mahler, who made his first bow to a Brooklyn audience. Pratt Institute and the Master School of Music sent large wreaths to the favorite opera singer of the united boroughs—Marcella Sembrich.

While all this was in progress, on a cheap wooden chair in the wings sat Andreas Dippel, with a big crimson carnation in his buttonhole, surrounded by a group of his satellites, intently watching over all, and no doubt finding satisfaction in the Brooklyn performance, which was reward, indeed, for conscientious and artistic effort.

Brooklyn was given an opportunity, of which it did not avail itself, of hearing at popular prices, on Saturday afternoon, Humperdinck's folk-song, fairy-tale opera, "Hänsel und Gretel." It was an excellent performance, and the small audience, notable for Dutch cuts and Dorothy Dainty bows, or whatever is à la mode, as "Hänsel und Gretel" audiences always are, was made very happy. Mme. Mattfeld repeated previous successes as *Haensel*, which at the time of her first appearance in the part brought her into public favor. Goritz gave again his capable presentation of the *Father*.

The rest of the cast were new in their rôles. The management sent over its first aid orchestra, which Hertz, who conducted, wouldn't or couldn't subdue, and the results were not all that could be desired.

Before an audience representing Brooklyn's "400" Carolyn Beebe, pianist, and Edouard Delthier, violinist, gave the third of their Sonata Recitals, February 3, at the residence of Mr. and Mrs. Lowell M. Palmer, on Clinton avenue. The program, which was quite modern and decidedly brilliant, displayed their ability to a greater extent than in either of their other concerts. The program opened with the Sonata in A major by César Franck, which was most interesting and well given. This was followed by Grieg's Sonata in F major, beautifully interpreted. The climax was reached in the Saint-Saëns Sonata in D minor, a severe test of their technical ability, which was followed by a storm of applause.

W. A. Goldsworthy, organist; Antonia Griffin, harpist, and the male quartet gave a recital in St. Ann's Church, February 2. Mr. Goldsworthy, who was once a pupil of Samuel Warren, has spent the last seven years studying in London and Oxford.

The Philharmonic Trio, Alexander Rihm, pianist; Maurice Kaufman, violinist, and Gustav Hornberger, cellist, assisted by Mrs. Theresa Rihm, soprano, gave its fourth concert of this season, February 6, at the Berkeley Institute to a good-sized and appreciative audience. The program consisted of a trio by Smetana, three pieces in Spanish character by Fernandez-Arbo, and a group of songs by Tschaiowsky, Saar, Chaminade, Schubert, Strauss and Spross.

The first of the sixth series of Wilford Watters' morning musicales was given last Monday morning at the residence of Mrs. Henry T. Richardson, No. 23 Monroe place. The soloists were Ada Sassoli, harpist, and Charles Gilibert, baritone, of the Manhattan Opera House.

Gilibert was in good voice and his wonderful enunciation, careful moderation of tone, intelligent interpretation and correct phrasing which have so often been praised were as much in evidence as ever.

The audience, which represented the fashionable and exclusive element of the Heights, filled the two large parlors, the spacious hall, and packed the stairs.

Pupils of Max Friedman gave a piano recital at Association Hall, Tuesday evening, February 2. Special interest was attached to this concert because Mr. Friedman had maintained it would show that modern theories of teaching are not as effective as old-time methods.

Herbert Stavelly Sammond gave a recital on the new organ at Calvary Baptist Church, Fourth avenue and Fourteenth street, Thursday evening of last week. He was assisted by Mrs. Chandler, soprano.

Under the auspices of the Neighborhood Association, a concert for the benefit of the Little Italy Neighborhood Association was given at Memorial Hall, Friday evening, February 5. "Scotland in History and Song" was the subject of the meeting of the Men's Club of the Church of St. Mark last Saturday evening.

The new four manual electric organ in the Emmanuel Baptist Church was heard for the first time last Sunday. Under the direction of G. Waring Stebbins the choir sang Gaul's "Ten Virgins."

The Brooklyn Oratorio Society, Walter Henry Hall conductor, sang at the Lincoln celebration last Sunday afternoon in the Academy of Music opera house. Their numbers were "America," arranged by Sir Edward Elgar; "Morning and Evening," Oakley, and De Koven's setting of Kipling's "Recessional." On this occasion opportunity was given to hear the initial public performance on the new organ in the opera house.

Christine Adler held a recital of her pupils at the Kings County Democratic Club, Wednesday evening, February 3. Franz Kaltenborn, violinist, and Frances Cicin, pianist, also contributed several selections. Arthur R. Wedel was the accompanist.

The orchestra of the Brooklyn Eastern District Turnverein, Max Muehlert leader, gave a concert at the club house last Sun-

day. Hilda Schloen, soprano, was the soloist. The Turner Ladies' Singing Section and the Turner Liederkranz also took part.

Special musical services are being held Sunday mornings and evenings at Saint Mary's Church, Classon and Willoughby avenues.

Cécile David, a pupil of Leopold Wolfsohn, gave a piano recital at Memorial Hall, Wednesday evening, February 3, with the assistance of Grace Toennies, soprano, and Inez Hallby-Merson, violinist. Miss David showed the beneficial results of careful training, and it is safe to predict for her a brilliant artistic career.

Mr. and Mrs. Henry I. Judson gave a musicale Tuesday evening, February 2, at their home, No. 116 Willow street, to bring



—Photo Copyright by Aimé Dupont.

MME. MARIE MATTFELD

Brooklyn Singer Who Was Heard in That City with the Metropolitan Opera Company Last Week

out some of the students of the Master School of Music. Many guests of social prestige were present, and the affair was a marked success.

The Reconciliation Choral Society began its season's work Monday evening, February 1, in the chapel at Nostrand and Jefferson avenues. Wilbur A. Luyster, the director, outlined the objects of the society. Mrs. E. F. Mix will act as accompanist. Rehearsals will continue Monday evenings until May 24.

A concert under the direction of Dr. L. J. Delsarte was given in Jefferson Hall, Wednesday evening of last week.

A private musicale was given by the Harmonic Society of Port Washington, Thursday evening, February 4, in Odd Fellows' Hall. This society was formed last September, and at its first concert in December gave Gade's "The Crusaders." The chorus, which now numbers fifty-four voices, is rehearsing Bruch's "Fair Ellen" and Mendelssohn's "First Walpurgis Night," to be given in May.

A concert for the benefit of the Italian sufferers was given at the Academy of Music last Saturday evening and a substantial sum was realized. The program was given by Shannon's Twenty-third Regiment Band, Mme. Novelli, soprano; Mme. Columbardi, contralto; Cav. Pagano, tenor; Signor Di Giacomo, baritone; Signor Trucelu, bass, the Arion Society and Carl Figue.

The University Club is following the example of many Manhattan clubs in giving Sunday afternoon concerts for its members. Last Sunday music was furnished by a string quartet consisting of Arthur Bergh, G. Leander, Martinus Kreins and Elias Bronstein.

At a recital of scenes from plays given by Beatrice Harron at the Waldorf-Astoria last Monday afternoon, Amelia Gray Clarke, of Brooklyn, sang the incidental music.

Carl Fiqué delivered the last lecture-recital in the course on famous composers, which he is giving for the Brooklyn Institute, at the Academy of Music, last Monday afternoon. The subject was "The Life and Work of Chopin." Mr. Fiqué was assisted by Mrs. Fiqué at a second piano.

The Laurier Musical Club, the Musurgia Society of Manhattan, the Chaminade Club, Irwin Eveleth Hassell and others, on Wednesday evening; Grace P. E. Church choir and the Kneisel Quartet, on Thursday evening, and the Bayerische Sängerbund on Saturday evening, some notice of which will appear in next week's issue.

The Neighborhood Association has started a Brooklyn section of the People's Choral Union, which will meet every Wednesday evening at No. 157 Montague street, at 8 o'clock, under the direction of T. Bath Glasson. Admission fee will be five cents a night. Address Helen Van Ingen, No. 135 Henry street.

A musicale for the benefit of the Mothers' Day Nursery was announced for last Tuesday evening at Sumner Hall, under the direction of Miss Julia Dixon. Other concert announcements at the time this article went to press were those of a concert on Monday evening in the chapel of Christ Church, Olive Mead, Miss Meiler and Mr. Kefer, soloists. On Tuesday evening, lecture-recital by William P. Oliver, assisted by Sibyl Conslin, contralto, and George Corwin Stout, organist, at the Marcy avenue Baptist Church. The subject will be "Eugene Field."

Brooklyn has not been behind the rest of the world in commemorating the one hundredth anniversary of the birth of Mendelssohn. Thursday evening the centenary was observed at the Fiqué Musical Institute by a pupils' recital of Mendelssohn's compositions. Before the concert Carl Fiqué gave a brief talk on the composer's life and work. The pupils of the Visitation Academy gave a Mendelssohn evening, Friday night of last week, in the hall of the convent.

The date of the twelfth opera performance at the Academy of Music has been changed to Monday, March 15. The bill has not been announced.

At the next Brooklyn concert of the Boston Symphony Orchestra Paderewski will be the soloist, and it is his intention to play the Saint-Saëns Concerto, No. 4, in C Minor.

Two organ recitals will be given at the Academy of Music under the auspices of the American Guild of Organists. The first of these recitals will take place Sunday, February 21, at 4 P. M. R. Huntington Woodman, organist. The second will be given Sunday, February 28, at 4 P. M. Organist, Clifford Demerest. The proceeds will be devoted to charity.

Rossini's "Stabat Mater" was given a spirited performance at the Marcy Avenue Baptist Church last Sunday evening. The solo parts were taken by Frances Miller, soprano; Sibyl Conklin, contralto; Berick von Norden, tenor, and Francis Rogers, baritone. George Corwin Stout, the organist of the church, directed. Mere mention of the names of the soloists is sufficient guarantee of the general excellence of the concert.

Caroline Maben Flower, pianist, was the principal soloist at a concert at the Academy of Music, Brooklyn, last Saturday afternoon, for the benefit of St. Luke's Piano Fund, and made a favorable impression on the audience by her playing of her own "Berceuse." She was assisted by C. F. Smith and Henry Redfield, boy sopranos, and several members of St. Luke's choir; by the Adelphi College Glee Club, under the leadership of W. A. Thayer; Miss Nessen, elocutionist, and Misses Darrin, Crane, and Badelman.

Mme. Clarke-Bartlett as Soloist

Boston, Feb. 8.—Mme. Gardner Clarke-Bartlett, the well-known soloist and teacher of singing of Boston, has for the eighth time been engaged to sing with the Boston Symphony Orchestra in one of its regular concerts at Springfield, Mass., February 23. Mme. Bartlett has often been heard with this and other distinguished organizations in this and other parts of the country, and never fails to give great pleasure to the exclusive audiences attending these affairs.

Reynolds Trio on Western Tour

Boston, Feb. 8.—The Helen Reynolds Trio, Miss Reynolds, violin; Miss Halliday, cello; and Miss Gorham, piano, will leave Boston in a few days for a short mid-season tour of the Middle West. The trio is under the management of J. E. Francke, of New York, who has booked many important engagements this season. The members of the trio are accomplished soloists, as well as being ensemble players of note, and give most interesting programs.



Mrs. Edward M. Schuler, of Wallingford, Conn., a well-known singer, has been engaged as contralto soloist of the Prospect Methodist Church, of Bristol, Conn.

Paul Krummeich, pianist; Morris H. Ware, baritone, and Julia Taylor Patterson were the artists in a musicale given at No. 1623 Chestnut street, Philadelphia, on January 30.

The entire program of the regular Wednesday recital at the Detroit Conservatory of Music, on February 3, consisted of compositions by Mendelssohn. Director Francis L. York delivered a lecture.

John Lund, musical director for the "Prima Donna," Fritz Scheff's new musical comedy, was married recently to Emma Thekla, formerly a member of the "Mlle. Modiste" company.

At the regular meeting of the Monday Musical Club, Cincinnati, O., on January 25, the selections were entirely by women composers, the works of Chaminade, Clara K. Rogers, Mrs. H. H. A. Beach and Mary B. Ehrmann, a local composer, predominating.

Leland Hall, the young Boston pianist, who appeared with such success in that city, and who now has charge of the piano classes at Wisconsin University, will play again this year in Steinert Hall, Boston, in the near future.

The regular Sunday afternoon organ recital at the Brenau College Conservatory of Music, Gainesville, Ga., was devoted entirely to a rendition of the works of Felix Mendelssohn. The organist was T. W. Musgrove and the singer, Grace Foote.

Olive Fremstad, Alessandro Bonci, and Charles Glibert sang, and Edith Sassoli played at a musicale given by Mrs. James B. Haggin, on February 2, at her home, No. 587 Fifth avenue. There was a distinguished audience present.

Charles Palmer Potter, organist of the North Methodist Church, Hartford, Conn., played the Bach prelude and fugue in B minor, and Guilman's seventh sonata, among other works, at a recent recital. He was assisted by Edith Aab, contralto.

Ernest Hutcheson, pianist, a member of the faculty of the Peabody Conservatory of Music, Baltimore, played with the Hartford Philharmonic Orchestra, in the Parsons Theater, Hartford, Conn.; on February 9.

Seth Bingham, organist and choirmaster of St. Paul's church, New Haven, Conn., and an instructor of organ in the Yale Music School, has resigned. He will shortly go abroad to pursue his studies in Berlin and Paris.

At one of the last free organ recitals given at the Auditorium, Denver, Col., on Sunday afternoon, the principal soloist was Professor Armin W. Doerner, who is an instructor at the Denver Conservatory of Music. He was assisted by Mrs. Frederick G. Farish.

Mrs. George B. Ehrmann, a well-known woman composer of Cincinnati, O., has had a volume of songs for children, containing about forty numbers, recently published. The musical setting of the various poems is thoroughly in sympathy with the spirit of the words.

Edwin Wickenhoefer, violinist, and a pupil of Otto K. Schill, the well-known New York teacher, has organized a new chamber music club in Newark, N. J., called the Haydn Trio. Mr. Wickenhoefer is the violinist, Morris E. Smith, the cellist, and Alexander Berne, the pianist.

The Hannibal Apollo Club sang three numbers on the program given at the piano warerooms of the Parks Music House Company, Louisiana, Mo., on February 1. The program, which was very representative, was well rendered and pleased the large audience.

The Lancaster Choral Society, Lancaster, Pa., H. S. Kirkland, director, performed Mendelssohn's "Christus" and Spohr's "Last Judgment" on January 14, the soloists being Inez Barbour, soprano; Berrick Von Norden, tenor, and Dr. Merrill Hopkinson, bass.

The pupils of Felix Garziglia, a well-known piano teacher and player of Washington, D. C., appeared in recital in Mr. Garziglia's studio recently. The various selections were well played by Edward Donovan, Ernest Behm, Marion Nichols, Lenora Lacey and David Kindelberger.

The MacDowell Music Club of Grenada, Miss., celebrated Mendelssohn's birthday with a special concert, the program of which was devoted entirely to the works of American composers. The selections performed were by Gottschalk, MacDowell, Nevin, Foote, Sousa, Liebling, Chadwick and Mrs. Beach.

Greta Masson Murch, soprano; Mary Cox, violinist, and Louise Robyn, accompanist, all of Chicago, were the artists at a musicale held in the First M. E. Church, Dannville, Ill., February 2, under the auspices of the Musical Cycle. The performers, all well-known in Dannville, were given a most cordial reception.

The choir of the Crerar Memorial Presbyterian Church, Chicago, gave a special service of song on Sunday evening, January 31. Luella Clark Emery is organist and choir director of the church, and Alma Hayes Reed, soprano; Edith Atkinson, contralto; Leo Philips, tenor, and Harold Swing, bass, are the solo quartet.

Julius E. Neumann, of Stamford, Conn., began his third series of organ recitals on Monday evening, January 18, at the First M. E. Church. He was assisted by Grace M. Kearns, soprano. The program contained compositions by Rheinberger, Mendelssohn, Bach, Wagner, Dubois, Faulkes, Saint-Saëns, Lemaigre and Lefebure-Wely.

Mrs. Frederick Crowe gave a lecture-recital of Indian songs in Haskell Chapel, at Lawrence, Kan., on January 21. The various compositions were grouped into songs of peace, festival songs, prayers, war songs, songs of death and songs of supplication, and were written by Arthur Farwell, Harvey W. Loomis, Carlos Troyor and Mrs. Frederick K. Crowe.

Compositions by Cecile Chaminade predominated in the recital program recently given by the St. Cecilia Club of Lawrenceburg, Ind. Those who participated were Edna Menke, May Volz, Mayme Kunz, Edna Fike, Ella Lane, Pauline Mueller, Hattie Belle Hodel, Antoinette Hassmer, Anna Cook, Mrs. E. J. French, Beulah Batchner and Mrs. G. T. Bateman.

The third artists' concert of the Beethoven Club, Memphis, Tenn., was furnished by Jessie Strauss, violinist, of Cincinnati, O., under the auspices of the junior members of the club. The junior Beethoven Club is composed entirely of young girls, the president, one of their number, being Blanche Evans. The Woman's Chorus of the club also assisted in the program.

The Detroit Symphony Orchestra appeared in its second concert in Detroit on Thursday evening, February 4, with Mathilde Heuchling, contralto, of Chicago, and Hugo Kalsow as soloists. Mr. Kalsow, who is also director of the orchestra, played the Vieuxtemps "Fantasie Caprice" for violin, and also directed a composition of his own for strings.

The Toronto Symphony Orchestra, Frank Willsman, conductor, will play Beethoven's Fifth Symphony at their next concert. The orchestra, which has been making rapid advancement in its playing, is now on a sound financial basis as the result of the backing given it by the Citizens' Committee. The orchestra will play in Petersboro this month.

The choirs of the Temple Israel, Boston, under the direction of H. L. Gideon, or-

ganist and choirmaster, assisted by Gustave Strube and members of the Symphony Orchestra, presented a Mendelssohn program on Wednesday evening, February 3. Frances Dunton Wood, soprano; Bertha Cushing Child, alto; Bruce Hobbs, tenor, and W. B. Philips, baritone, were the soloists.

The fiftieth anniversary concert of the Bangor Band occurred on the evening of January 29, at Bangor, Me. This band, now conducted by Adelbert Wells Sprague, is the oldest organization of its kind in the State, and has had but fifteen directors in the fifty years of its playing. The band spent four years in active service in the War of the Rebellion.

Professor E. A. Bredin, of the department of music, University of Wisconsin, organist of the Congregational Church of Madison, Wis., and well-known musician, has received notice of his election to membership in the American Guild of Organists. Mr. Bredin is also director of the Mozart Club of Madison and of the glee clubs of the State University.

H. Campbell Black read an interesting paper before the Friday Morning Music Club, Washington, D. C., recently, on "A Brief Survey of the Orchestral Instruments with Special Reference to Double Reeds and Horns." The illustrations were furnished by F. O. S. Patzschke, S. Scharbau and A. E. Seidler, all of the United States Marine Band.

The Music Lovers' Club, of Highlands, Ky., celebrated the one hundredth anniversary of the birth of Felix Mendelssohn, at its regular meeting on February 3, at the home of Mrs. George Voige, 1228 Scott street, Covington, Ky. The program consisted entirely of solos and ensemble compositions by this writer, and the life of Mendelssohn, read by Mrs. Samuel Anderson.

The choir of the Fourth Church, Hartford, Conn., Ralph L. Baldwin director, celebrated the centenary of Mendelssohn's birth by a rendition of the "Elijah." George H. Downing, bass; Angel Agnes Choupourian, soprano; Ruth Thayer Burnham, contralto, of Syracuse, N. Y., and Charles Edward Prior, tenor, were the soloists. The accompaniments were played by C. Earl Dinsmore, organist, and a local orchestra.

G. Fryatt Mountford, organist of the Alabama Central Female College, Tuscaloosa, Ala., assisted by Mrs. Harvey N. Eddins, soprano, and Edwin D. Naff, of the Peabody Conservatory of Music, Baltimore, appeared in an organ recital on January 26. The soloists were further assisted by a small chorus, which sang an anthem by Mr. Mountford, a selection from his "Hymn of St. Patrick" and a Mendelssohn motet.

S. Lewis Elmer, A. A. G. O., was organist at the fourth free recital given under the auspices of the American Guild of Organists, in the Memorial Presbyterian Church, Brooklyn, N. Y., February 1. The program was unusual in its composition, containing selections by Foote, MacDowell and Woodmann, American composers, and little-known works by King Hall, Rousseau, Boccherini and Gounod.

Stanley Olmsted, at his piano recital at the Washington Club, Washington, D. C., on Monday evening, February 8, spoke briefly of "Form in Formlessness" and the "Modern Sonata," playing Beethoven's Sonata Appassionata and Campbell-Tipton's Sonata "Eroica" as illustrations. He also played the first movement of MacDowell's "Keltic" Sonata, and the final movement of Grieg's op. 7.

The pupils of William A. Wolf, Mus. Doc., of Lancaster, Pa., celebrated the centenary of Felix Mendelssohn by a piano recital on February 3. The program of Mendelssohn compositions was played by Frances F. Harkness, Eugene Ernst, Horace E. Reichardt, Catherine M. Spreer, Geta F. Bender, Helen M. Wohlsen and B. Irene Amer. The recital also marked the tenth anniversary of the establishment of this studio.

The last concert of the season by the Longy Club, an organization of wind instrument players from the Boston Symphony Orchestra, was given in Potter Hall, Boston, on February 8, the assisting artists being Charles Martin Loeffler, viola; Heinrich Gebhard, pianist, and Louis Kloeppel, trumpet. The first performance in America of a symphony by G. Enesco occurred at this concert. The final number was a Pastorale by Pierné.

Isaac Farris, pianist, played a program of MacDowell compositions before the Ladies' Musical Club, Sedalia, Mo., on January 27. Several of MacDowell's songs were rendered by Mrs. Charles Bard in a charming manner. Among the piano numbers on the program was the Sonata "Eroica," which Mr. Farris played with great dignity and emotional depth. The audience was the largest that has ever attended one of the music club's artist's mornings.

The Mendelssohn centenary was observed at the Conservatory of Music, Cincinnati, O., on February 3, with a comprehensive and interesting program. The evening opened with a Panegyric of Mendelssohn delivered by Harold Beckett Gibbs, who also conducted the conservatory chorus in their rendition of three motets. Florence Anna Teal sang a selection from "The Elijah," Alma Schneider played the Variations Serieuses, and Mary Dennison Gailey gave an artistic performance of the violin concerto.

The seventh concert of the Tuesday Morning Club, Akron, O., presented Mary Glessner Vaughan, soprano; Rena Wills, organist, and a chorus in costume in a program containing compositions by Guilman, Bach, Mozart, Delibes, Whiting and Thomas and Sir Arthur Sullivan's "Pirates of Penzance." The organ playing of Miss Wills was excellent, and the singing of Miss Vaughan was so attractive that she was heartily encored. The musicale and performance was one of the best ever given by the club.

The Salt Lake Choral Society, Salt Lake City, which presented Mendelssohn's "Elijah" so successfully on a recent date, repeated the oratorio on Friday, February 5, in honor of the centenary of the great composer. Well-known soloists appeared, among whom were Anna Colburn Plummer, Emma Ramsey Morris and Edna Evans, sopranos; Edna Dwyer and Hazel Barnes, contraltos; Fred C. Graham and M. J. Brines, tenors; Hugh W. Dougall and Horace S. Ensing, baritones. The director was John J. McClellan.

The customary noon-day service at St. Paul's Chapel, on lower Broadway, was omitted on February 2, its place being taken by a special Mendelssohn Centenary service at which "Lauda Sion," a cantata by that composer, seldom heard in this country, was sung by the choir of forty voices, supported by the organ, with a quartet of wind instruments and one horn. The service was conducted by Edmund Jacques. Moritz Schwartz was at the organ, and the soloists were Flora Provan, soprano; Emma L. Conover, alto; Everett Waterhouse, tenor, and Herman Greinert, bass. Over 1,200 persons attended the service.

<p>Bernice James DE</p> <p>M. A. R. I. E.</p> <p>Elmina M. Blais</p> <p>'Phone Doug 6451</p>	<p>PASQUALI</p> <p>ZIMMERMAN</p> <p>Elmina M. Blais</p> <p>BEATRICE GOLDIE</p> <p>Karl Klein</p> <p>EDWIN EVANS</p>	<p>Metropolitan Opera Co. 1908-1909</p> <p>SOPRANO Oratorio, Concerts and Recitals Address: 1710 Chestnut Street PHILADELPHIA, PA.</p> <p>PROFESSOR OF FRENCH Specialty of Phonetic and French Repertoire The Waubun 42 East 39th Street CHICAGO, ILL.</p> <p>COLORATURE SOPRANO VOCAL INSTRUCTION Studios: 130 W. 91st St., New York</p> <p>VIOLIN VIRTUOSO Now Touring with Mme. Calve Available after January 1st, 1909 1245 Madison Ave., New York S. E. Cor. of 90th Street. Phone 2714 79th</p> <p>BARITONE THE WOLCOTT 31st St. by 5th Ave., New York</p>	<p>Sole Management: M. H. HANSON Carnegie Hall</p>
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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baldwin, Samuel A.—New York, March 16.
Barber, George—Brooklyn, N. Y., March 6.
Beach, Mrs. H. H. A.—Boston, Feb. 17.
Beddoe, Dan—Denver, Colo., Feb. 16; Fort Collins, Colo., Feb. 17; Lynn, Mass., Feb. 22.
Benedict, Pearl—Tarrytown, March 5; Katonah, N. Y., March 12; Mount Vernon, N. Y., March 16.
Beebe, Carolyn—New York, Feb. 15 and 23.
Bispham, David—San Francisco, March 16.
Blair, Frederick—Frederick, Md., Feb. 16; Charlotte, N. C., Feb. 23; Richmond, Va., Feb. 27.
Bland, John—Englewood, N. J., Feb. 15.
Blass, Robert—Pittsburg, Feb. 23.
Bonci, Alessandro—Detroit, Feb. 19; Chicago, Feb. 21; St. Paul, Feb. 23; Denver, Feb. 26.
Calsin, Alfred—Reading, Pa., Feb. 15; Scranton, Pa., Feb. 16; Pittsburg, Feb. 18; Springfield, O., Feb. 19; Piqua, O., Feb. 22; Dayton, Feb. 23; Chicago, Feb. 28.
Consolo, Ernest—Boston, Feb. 16.
Cottlow, Augusta—Oberlin College, O., Feb. 16; Nashville, Tenn., Feb. 19; Raleigh, N. C., March 1; Savannah, Ga., March 4; Americus, Ga., March 7 and 8; Palm Beach, Fla., March 9; Miami, Fla., March 10; Ormond, March 11; St. Augustine, March 12.
Croston, Frank—Port Jervis, N. Y., Feb. 26.
De Gogorza, Emilio—Carnegie Hall, New York, March 6.
Dethier, Edward—New York, Feb. 15 and 23.
De Moss, Mary Hissem—Charleston, S. C., Feb. 13; Anderson, S. C., Feb. 15; New York City, Feb. 23; Carlisle, Pa., Feb. 25; Stamford, Conn., March 1.
Eames, Emma—Boston, Feb. 20; New York, Feb. 26; Carnegie Hall, New York, March 6.
Elman, Mischa—Carnegie Hall, New York, Feb. 13; Albany, N. Y., Feb. 15; Philadelphia, Feb. 19; Manhattan Opera House, New York City, Feb. 21; Minneapolis, March 5.
Eyre, Agnes Gardner—Westfield, N. J., Feb. 26.
Faelten, Carl—Boston, Feb. 17.
Fanning, Cecil—Chicago, March 7.
Farrar, Geraldine—Chicago, Feb. 21.
Fenton, Rome—New York, Feb. 25.
Franko, Sam—New York, March 2.
Goodson, Katharine—Buffalo, Feb. 13; New York, Feb. 19; Brooklyn, N. Y., March 11.
Hall, Glenn—Calgary, Alb., Feb. 15; Seattle, Feb. 20; Sacramento, Feb. 25; Nashville, Tenn., March 1; Omaha, March 4; Iowa City, March 5; Ft. Wayne, Ind., March 8.
Hartmann, Arthur—Buffalo, Feb. 13; Reading, Pa., Feb. 15; Scranton, Pa., Feb. 16; Pittsburg, Feb. 18; Springfield, O., Feb. 19; Piqua, O., Feb. 22; Dayton, Feb. 23; Chicago, Feb. 28.

Hinkle, Florence—Keene, N. H., Feb. 12; Charleston, S. C., Feb. 23; Melrose, Mass., Feb. 25; Pt. Jervis, N. Y., Feb. 26; Philadelphia, March 4; Jackson, Mich., March 11.
Hudson, Caroline—Reading, Pa., March 2; Tarrytown, Feb. 5; Amsterdam, N. Y., March 9; Katonah, N. Y., March 12; Ypsilanti, Mich., March 16.
Hunting, Oscar—Concord, N. H., Feb. 15.
James, Cecil—Beginning Feb. 22 tour to March 13.
Jomelli, Mme. Jeanne—New York, Feb. 14; Buffalo, Feb. 16; Baltimore, Feb. 19; Philadelphia, Feb. 22; Reading, Pa., Feb. 23; Harrisburg, Pa., Feb. 24; Pittsburg, Feb. 26 and 27; Akron, O., March 2; Toledo, March 4; St. Paul, March 7.
Kahler, Grace—Westfield, N. J., Feb. 26.
Keyes, Margaret—Buffalo, Feb. 28.
Langendorff, Frieda—Buffalo, March 2.
Lhévinne, Josef—City of Mexico, six concerts from Feb. 8-20; five concerts, Los Angeles and So. California, March 1-4; San Francisco, March 7-13; Sacramento and Oakland, March 15-20.
Martin, Frederic—Middletown, Conn., Feb. 15; Feb. 22, tour of three weeks.
Merritt-Cochran, Alice—Philadelphia, Feb. 27.
Müller, Christine—Fremont, O., Feb. 16.
Morgan, Geraldine—New York, Feb. 14.
Munson, Grace—Westfield, N. J., Feb. 26.
Nordica, Lillian—New York, Feb. 16; Brooklyn, Feb. 18; New Haven, Feb. 22; New Bedford, Mass., Feb. 24; Boston, Feb. 27; New York, March 10 and 11.
Ormsby, Frank—Minneapolis, Feb. 19; Hamilton, Ont., Feb. 23; Brockton, Mass., Feb. 26.
Ormsby, Louise—Indianapolis, Feb. 17; Jacksonville, Ill., Feb. 19; Chicago, Feb. 21, 22 and 23.
Padereuski, I. J.—Boston, Feb. 13; Brooklyn, Feb. 19.
Platt, Richard—Boston, Feb. 15.
Rogers, Francis—New York, Feb. 14, 16, 17 and 18; Newark, Feb. 25.
Schnitzer, Germaine—Buffalo, March 2.
Schroeder, Alwyn—Baltimore, Feb. 26.
Schwan, Bertram—Portchester, N. Y., Feb. 16; Westfield, N. J., Feb. 26.
Sherwood, Wm. H.—St. Paul, Feb. 28.
Spalding, Albert—Washington, D. C., Feb. 14; Buffalo, Feb. 16; Detroit, Feb. 18; St. Paul, Feb. 21.
Swickard, Josephine—Easton, Pa., Feb. 18; New York, Feb. 25.
Tewksbury, Lucille—Evanston, Ill., Feb. 18; Chicago, March 11.
Tufts, Marion Lina—Boston, Feb. 18.
Waldo, Helen—Paterson, N. J., Feb. 16.
Wells, John Barnes—Scranton, Pa., Feb. 18; Summit, N. J., Feb. 27.
Werranrath, Reinald—Westfield, N. J., Feb. 16; Grinnell, Iowa, Feb. 22; Des Moines, Feb. 23; Tabor, Iowa, Feb. 24; Cedar Rapids, Mich., Feb. 25; Mt. Vernon, N. Y., March 1.
Wüllner, Dr. Ludwig—New York, Feb. 13; Brooklyn, N. Y., Feb. 15; New York, Feb. 17 and 18; Buffalo, Feb. 19; Boston, Feb. 28.
Young, John—New York, Feb. 20; Westfield, N. J., Feb. 26; Bloomfield, N. J., March 1; Reading, Pa., March 2.

Orchestras, Quartets, Choruses, Etc.

Bach Choral Society—Mendelssohn Hall, New York, March 2.
Boston Symphony Orchestra—Boston, Feb. 13; Philadelphia, Feb. 15; Washington, Feb. 16; Baltimore, Feb. 17; New York, Feb. 18; Brooklyn, Feb. 19; New York, Feb. 20; Waterbury, Mass., Feb. 22; Springfield, Mass., Feb. 23; Boston, Feb. 26, 27 and 28 (Pension Fund Concert); Cambridge, Mass., March 4; Boston, March 5-6; Worcester, March 9; Boston, March 12 and 13; Philadelphia, March 15; Washington, D. C., March 16.
Cincinnati Mozart Club—Cincinnati, Feb. 18.
Cincinnati Musical Art Society—Cincinnati, Feb. 25.
Clef Club of Buffalo—Buffalo, March 16.
Flonsaley Quartet—St. Louis, Feb. 14; Sandusky, O., Feb. 17; Dayton, O., Feb. 19; Chicago, Feb. 21; Ann Arbor, Mich., Feb. 23; New York, March 16.
Guido Chorus—Buffalo, Feb. 28.
Hess-Schroeder Quartet—Boston, March 2; New York, March 3; Buffalo, March 8.
Kneisel Quartet—Boston, Feb. 16; New York, Feb. 23; Baltimore, March 5; New York, March 9; Brooklyn, March 11; Boston, March 16.
Margulies Trio—Mendelssohn Hall, New York, Feb. 23.
Mendelssohn Glee Club—New York, Feb. 16.
Metropolitan Opera House Quartet (Bonci, Rapold, Flahaut, Witherspoon)—Syracuse, Feb. 15; Erie, Pa., Feb. 17; Detroit, Feb. 19.
Minneapolis Orchestra—Minneapolis, Minn., Feb. 13, March 5.
Musical Art Society—New York, March 11.
New Haven Symphony Orchestra—New Haven, Feb. 16.
Nowland-Hunter Trio—Los Angeles, March 8.
People's Symphony Auxiliary Club—Carnegie Hall, Feb. 19; Cooper Union, March 5.
Philharmonic Society—Carnegie Hall, New York, Feb. 7, 12 and 13, March 5 and 6.
Philadelphia Orchestra—Philadelphia, Feb. 19.
Pittsburg Orchestra Quartet—Pittsburg, March 1.
Sinsheimer Quartet—New York, Feb. 25.
Symphony Society of New York—Brooklyn, N. Y., Feb. 13; New York, Feb. 14, 18, 21, 25 and 28, March 2 and 4; Brooklyn, N. Y., March 6; New York, March 7 and 11; Brooklyn, N. Y., March 12; New York, March 14 and 16.
Thomas Orchestra—Chicago, Feb. 21, 22 and 23.
Young People's Symphony—Carnegie Hall, New York, Feb. 27, March 13.

MUSICAL GENIUS



Enthusiast.—We shall hear more of this young man.

Sufferer.—Not to-night, I hope.—Punch.

"Paradise Lost" to Be Produced

The Catholic Oratorio Society, on its fifth annual production, on Sunday evening, April 25, will give for the first time in New York the oratorio "Paradise Lost," by the

ECHOES OF MUSIC ABROAD

(Continued from page 11.)

An Italian critic comes forward with an attempt to prove that Spontini was the victim of deliberate thefts on the part of contemporaries and later composers. He will have it that the "Morning Hymn" in "La Vestale" was used by Bellini in the introduction to "Norma," that Donizetti appropriated one of the arias for "La Favorita," that Rossini levied freely on the finale of the second act for the finale of the second act of "The Barber of Seville," besides using other parts for "William Tell," while Meyerbeer, though a bitter enemy of Spontini, borrowed several "La Vestale" melodies for his operas and even Verdi, whether consciously or not, owed some of his "Il Trovatore" music to the same source.

IN this thickly populated year of centenarians and sesquicentenaries of the great and good—emphasis is not necessarily laid on the personification of the latter characteristic—who would deny the memory of Bobby Burns a special tribute?

The clans gathered at Albert Hall in London a fortnight ago to celebrate the 150th anniversary of the Scottish poet's birth with a "Grand National Scottish Concert," as the announcement had it. Appropriately enough, the solo organist was a great-grand-nephew of Burns, one Kenneth G. Burns. If he is a worthy descendant of his illustrious ancestor, one would naturally expect to read on his professional card, "Would I had the grace to give us, to hear ourselves as others hear us"—an appropriate reminder for musicians in general.

ELGAR's new symphony has aroused almost unprecedented public interest in England. It is being played everywhere over there these days. To announce it on a program guarantees a crowded house. Vienna, too, accorded it a notable reception when Ferdinand Loewe introduced it to its first Continental audience a few days ago.

French composer, Theodore Dubois. The conductor will be William E. Haesche, professor of music at Yale. Among the patrons and patronesses are Archbishop Farley, Vicars General Lavelle and Mooney, the Rev. Dr. Brann, John G. Agar, George Ehret, Dr. C. G. Herbermann, Percy J. King, Morgan J. O'Brien, Justice James A. O'Gorman, Herman Ridder, Admiral Francis M. Ramsay, Dr. James J. Walsh, Mrs. John Bouvier, Mrs. Josephine Drexel Emmet, Mrs. George Floyd-Jones, Mrs. Lewis Quentin Jones, Miss Leary, Mrs. Van Brugh Livingston, Mrs. Jose de Narvarro, Mrs. Charles M. Oelrichs, Mrs. Jules Vatable and Mrs. George Waddington.

John Young Sings "Nativity"

John Young, the New York tenor, who has been having an especially busy season, recently sang Stewart's "Nativity" with the Church Choral Society of the First Congregational Church, Binghamton, N. Y., on the occasion of the first service of their second season. Mr. Young's work was characterized by finish and purity of tone and by intelligence of interpretation.

French Quartet in Recital

A new organization, the French Quartet, composed of Joseph Alard, piano; Daniel Ladoux, violin; Fernand Pinel, viola, and Armand Ladoux, cello, all of New York, made its debut in Mendelssohn Hall on January 28. The well arranged program was received with pleasure by a large audience.

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